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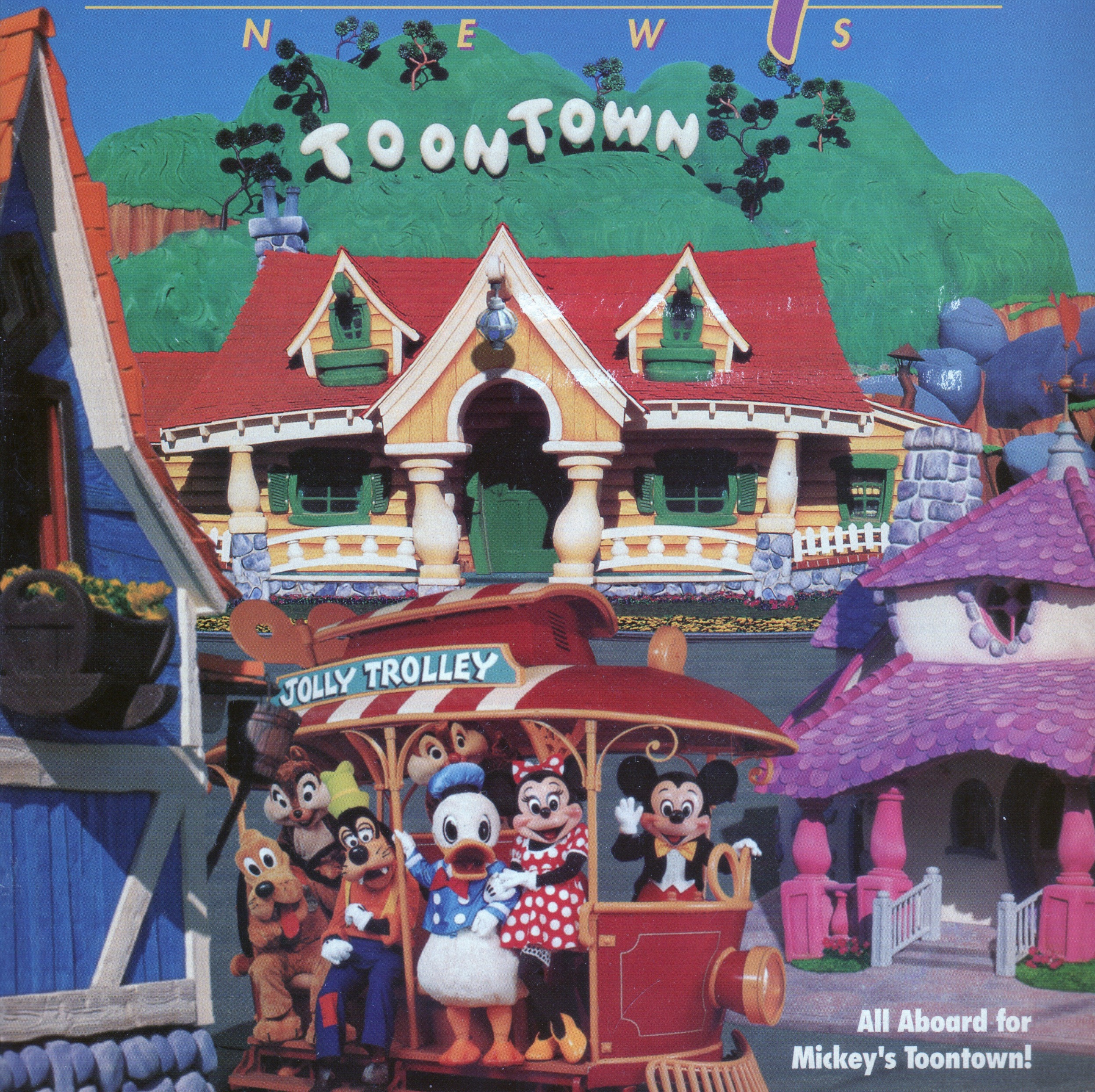
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ON THE COVER:
Mickey and his neighbors have been sprucing up Toontown for the past year to be ready for their first human guests—due to arrive on January 26, 1993.
Photography by Wayne Williams

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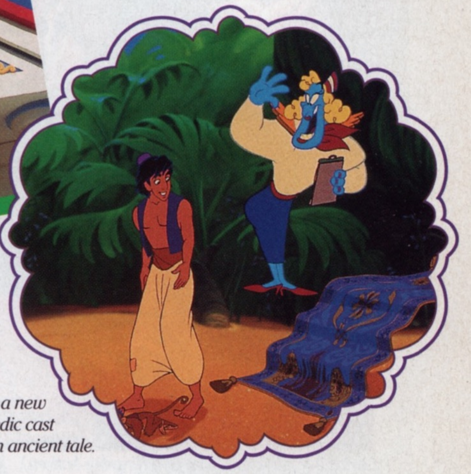
TOONTOWN
CITY HALL

Mickey's Toontown: the first new "land" for Disneyland in more than 20 years.



"Aladdin" brings a new look—and a comedic cast of characters—to an ancient tale.

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NOTES

During our interview (with Bob Kingsley, bottom), recording artist Aaron Tippin took time out for the "rhinestone cowgirls" of DISNEY NEWS, *from right, myself, Valerie Barnes (Finance), Kitty Comer (Circulation) and Stacey Shaughnessy (reader).*

IN THIS ISSUE

For the past year, Mickey, Minnie, Goofy, Donald, Chip 'n' Dale and Gadget have been working hand-in-hand with the Walt Disney Imagineers to make their hometown ready for Disneyland guests. When they finally open the gates to Mickey's Toontown, scheduled for January 26, 1993, the little village will feature new attractions to entertain visitors, and, best of all, will showcase the characters in their own homes.

We were anxious to feature Mickey's Toontown on the cover of this issue of *Disney News*, however, we knew that our production schedule meant that there would still be construction going on when we needed to shoot the photography for the article and cover. Luckily, Mickey hooked us up with WDI Show Producer Dave Burkhart and Design Administrator Deborah Brinkley. They literally moved mountains for us.

On November 1, photographer Wayne Williams and his assistant Kurt Jordan met art director Dave Korobkin, me and Annie Jeung from our office at Toontown for an all-day marathon shoot. Disneyland character leads Ken Monreal and Jack Romano helped the Toontownies look their best as we posed them in front of their homes. Mickey even dressed up in his official mayor's suit for a shot in front of Toontown City Hall.

All in all, it was a terrific day—even the weather cooperated. And we'd like to extend our heart-felt thanks to Dave, Deborah, the Disneyland Character Department, and the citizens of Mickey's Toontown for making it happen. What a team!

As we promised in our last issue, we have Part 2 of "When You Wish Upon a Lamp." Our summer installment of this story on the making of Walt Disney Pictures' 31st animated feature, "Aladdin," featured writers/producers John Musker and Ron Clements and art director Bill Perkins. This time we give you the animators' insights on how they developed the soon-to-go-down-in-history cast of this incredible film.

For a few of us on the *Disney News* staff, country music has been a long-time favorite. So, when we heard that recording artist Aaron Tippin was going to help open the Neon Cactus, the new country western saloon at the Disneyland Hotel, we made sure we were there! This led to interviews with Aaron, Bob Kingsley (of Country Countdown fame), and Dave Durham, who headlines at the Neon Armadillo at Walt Disney World. It's an interesting perspective on the history and future of today's country music scene.

Also from Walt Disney World is a report on the sometimes overlooked fact that in addition to being the world's number one family vacation destination, it is also a world-class golf resort, respected by serious golfers. Tim Rosaforte, who contributes to golf publications and provides commentary for tournaments filed this report.

RECYCLING UPDATE

In keeping with The Walt Disney Company's commitment to "Environmentality," *Disney News* switched to a recycled paper stock with our Fall 1991 issue. As of our Fall 1992 issue, with a total of five issues printed on recycled stock, savings amounted to: 3,638 trees saved; 1,498,000 gallons of water saved; air pollution reduced by 12,840 lbs.; solid waste reduced by 642 cubic yards; and enough energy saved to heat 106 homes for *one year.*

OVERLOOKED ARTIST

Our apologies to artist **John Hamagami** whom we forgot to credit in the Fall 1992 issue of *Disney News*. John not only produced the Goofy "Bowling for Hollers" Suitable for Framing illustration for that issue, but also executed the stunning cover illustration featuring Aladdin, Jasmine and the Genie at the Walt Disney World Cinderella Castle as it metamorphosed into Morocco at World Showcase in EPCOT Center.

John is currently partners with Hamagami, Carroll & Associates in Santa Monica, California. Readers will also remember his work on the Rescue Rangers Suitable for Framing featured in our Fall 1989 issue.

Artist John Hamagami of Santa Monica, California

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Letters

DISNEY
NEWS

Somebody goofed! In your *DISNEY NEWS* Letters to the Editor page of Summer 1992, your answer to a person's letter from New Jersey was some books about (Walt) Disney. One of the books, *The Disney Studio Story*, is by Richard Holliss and Brian Sibley, not Jack Kinney.

Robert Williamson
Seminole, FL

We didn't even have to make one call to verify this one. Read on...

I have been a subscriber to the *DISNEY NEWS* for some years and must congratulate you on an excellent publication.

I must, however, correct you on your reply to the letter from Donna C. Coombs in the Summer issue. Amongst the list of Disney biographies that you recommend is *The Disney Studio Story*. Whilst I have no wish to denigrate the name of Disney veteran Jack Kinney...I would like to point out that the authors of *The Disney Studio Story* are, in fact, myself and Brian Sibley.

I hope you don't mind my putting the matter straight, but for two loyal British Disneyophiles, we are particularly proud of *The Disney Studio Story* and its contribution to the remarkable history of the Disney organisation (sic).

Richard Holliss
ENGLAND

In the article "Yo Ho, A Pirate's Life for Every Disney Guest," Marc Davis said that he didn't like the way the ride ends (going up the waterfall) and that's why it was changed for the Florida version. I've been on both versions several times and I, for one, like the ending in California better; I also like the beginning better. When I first rode *Pirates of the Caribbean* in Florida, I wondered why they hadn't made the ending as nice as the one in Disneyland. I guess it's just a matter of taste.

Paul Cardinale
South San Francisco, CA

I am a very big fan of Walt Disney Theme Parks and was thrilled to be at the opening of Euro Disney. As always, Disney lived up to my expectations and the trip was fantastic. I was particularly pleased with the hotel complex and namely the Hotel Cheyenne. You definitely got the "feel of" the old west! Above all, my biggest thrill was seeing Michael Eisner at the opening ceremony. Having read so often about him in your magazine I have come to respect him for upholding Walt's principles.

Could you tell me if Disney has any plans on building *Space Mountain* at Euro Disneyland? That has always been my favorite.

And finally, hats off to Disney for making opening day at Euro Disney a fantastic experience!

Michele Heller
ENGLAND

According to our sources at Walt Disney Imagineering, an attraction similar to Space Mountain *is planned for Discoveryland at Euro Disneyland. The appropriately named* Discovery Mountain *will actually house two attractions—one an accelerated version of the original, the other a milder ride for the less adventuresome space traveler. Definitely worth a return trip. Opening dates are still pending, but watch DISNEY NEWS for further developments.*

Our man on the mountain is none other than DISNEY NEWS reader-turned-photographer Guido Frazzini. Guido, who helped us out during the grand opening of Euro Disney Resort last spring, proudly displays the cover of our summer issue, featuring his work.

He writes that this photo was taken last August, on the top of the Western Lyskamm, one of the peaks in the massif of Mount Rose, 14,697 feet high.

Obviously, Guido's philosophy is: "DISNEY NEWS. Don't leave home without it!"

Ghost Host Update

One little mention in the last issue about the fact that no one had responded to the Ghost Host challenge, and we were inundated with answers—99% of them correct. Yes, veteran actor **Paul Frees** provided the sepulchral voice that continues to send chills down our spines.

Other tidbits picked up in some of the replies: he was the voice for *Adventures thru Inner Space*; his name is in the Birnbaum "Guide to Disneyland"; he is the voice of several pirates, and narrates "Great Moments with Mr. Lincoln"; he is the captain/guide on the *Submarine Voyage*, George Washington on film in *The Hall of Presidents*, and, of all things, the voice of Professor Ludwig Von Drake.

Many readers also recalled his appearance as the psychiatrist in "The Shaggy Dog."

We particularly appreciated the reply from Thomas M.A. Bomortino of Upland, CA, who actually remembered reading about Mr. Frees in the *DISNEY NEWS* article, "Voices of the Kingdom" (Winter 1991).

Finally, although Paul Frees is not the Phantom of *Phantom Manor*, according to JM Toussaint of Paris, France, his voice can be heard as the mayor welcoming you to Phantom Canyon, the ghost town at the end of the ride. (A tribute created by using a recording made by Frees before his death in 1986.)

Wrong answers—but valiant attempts—included the versatile Thurl Ravenscroft and WDI's own X Atencio.

Readers,
Please address your questions comments and suggestions to:

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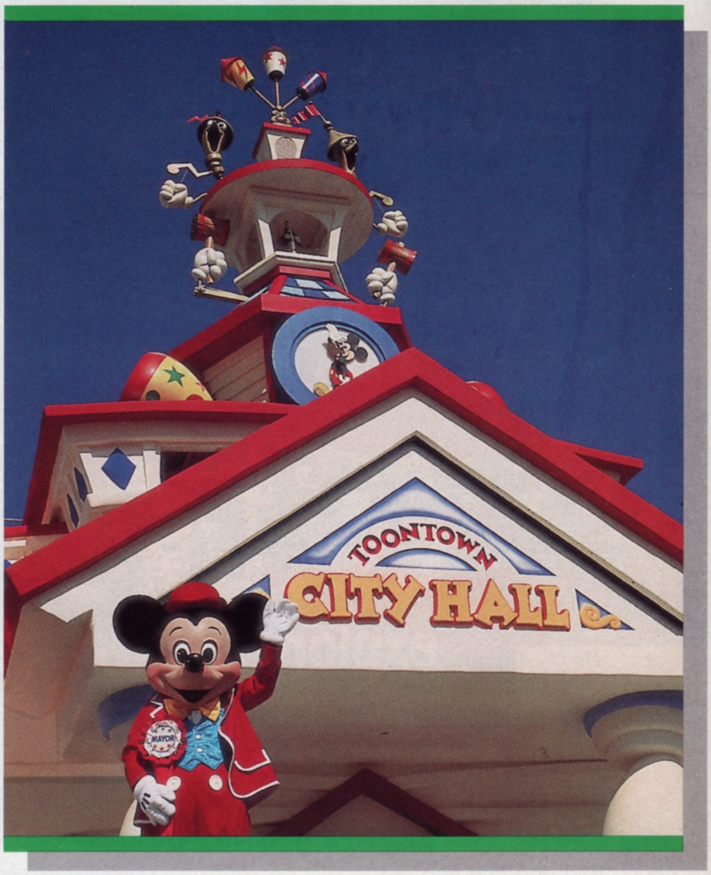
TOON TOWN 92803

A ZIP CODE WITH CHARACTER AT DISNEYLAND

By Ryan A. Harmon



Waving from the steps of City Hall, Mayor Mickey is ready to welcome guests to Toontown.

> ***"I felt there should be something built where parents and children could have fun together"—Walt Disney***

Beverly Hills. Malibu. Irvine. Mickey's Toontown? Southern California is a synonym for suburbia, but it's not every day that a new community hits the Thomas Guide. At least not one built specifically for "Toons." Mickey's Toontown is counting down to January 26, 1993, when it will open its gates to human visitors for the very first time. Disneyland guests will be the first to explore this unique community's wacky downtown, silly civic center and loony neighborhood, as well as actually meet the residents who make up this mecca for the inked-and-painted.

Unbeknownst to us "non-Toons," film and television star Mickey Mouse founded the three-acre community in 1930-something, as a retreat from the hustle and bustle of the Hollywood "tinseltown" scene. (Of course, *DISNEY NEWS* readers remember this part of the story from last summer's issue.)

Since then, Mickey's Toontown has become a haven for Disney celluloid heroes of the past and present. Minnie lives here, as do Pluto, Goofy, Gadget, Chip 'n' Dale and Roger Rabbit. Though Donald Duck's permanent address is in Duckburg, U.S.A., the frantic feathered one spends much of his time on his boat, the *Miss Daisy*, which is docked permanently in Toon Lake.

Until now, Walt Disney was the only human to ever visit Mickey's Toontown. When Disneyland was just a dream, it was Mickey who suggested the vacant property just beyond toony gates as a location for Walt's Magic Kingdom. Now the camouflage has been removed to reveal those gates in Fantasyland, adjacent to *It's a Small World.*

Mythology Aside...

The debut of Mickey's Toontown marks the opening of the first new Disneyland "land" since Bear (now Critter) Country in 1972, making Mickey's Toontown the eighth official land within Disneyland Park. The idea was to create a land where Park guests could be guaranteed a quality, one-on-one meeting with the world's most famous mouse. Disney Imagineers soon took the helm and the results are beyond anything that could ever exist in "non-Toon" reality.

Upon entering Mickey's Toontown, beneath a bridge that supports the new Toontown Train Depot of the *Disneyland Railroad*, the land literally unfolds like the establishing shot of an epic feature film. The panorama evokes a sense of entering another world. And rightfully so.

An amazing assortment of over-exaggerated, inflated-looking buildings tickles the eyes. There are virtually no right angles or straight lines. The land is composed entirely of colorful three-dimensional cartoon elements. But just how did they do it?

"Construction was a daily challenge," said Imagineering Senior Concept Designer Joe Lanzisero. "All the trades out there were used to building mini-malls and tract homes. All of a sudden, the stuff we were asking them to do was a universe away from what they were used to."

"No one has ever built buildings that look fat and inflated with air with no right angles," added Show Designer Don Carson. "In many cases, our drawings and character elevations and the structures holding them up had very little to do with each other."

Because the buildings are more "sculptural" than architectural, contractors often referenced a detailed scale model for the finishing touches. Conventional buildings served as the framework. Then wire and lath skins were sculpted over them by hand to create that fat, airy, cartoony look.

Although finished elements sometimes deviated from original concepts, by cutting and pasting, the results actually improved many of the ideas.

"Because it's a cartoon world where everything is twisted and turned and falling over," explained Senior Show Producer Dave Burkhart, "you have license to create that kind of stuff."

Downtown Toontown

Downtown screams out of the east end of Mickey's Toontown. This colorful cartoon cityscape offers an array of clever interactive experiences, including talking manhole covers and police phones, laughing crates and post office boxes featuring the voices of classic Disney characters. Ringing the bell at the *Glass Factory* causes the sound of crashing glass inside. Pushing down the detonator at the *Fireworks Factory* is another explosive experience.

Oops! Looks like this Toontown cab took a wrong turn.

The Insurance company is out of business (after all, Toons don't need insurance). Ringing the bell at the *Camera Shop* causes the iris-shaped window in the door to flash like a camera. At the Cab Co., skid marks lead to smashed pillars where a Toontown cab teeters off the second floor balcony, smiling as its wheels spin and headlights blink.

Numerous photo locations pepper the downtown area, including cartoony cars, a fire truck in front of the *Toontown Fire Department*, a rubber cage at the *Dog Pound*, and serious dumbbells on a rubber bar at the *Horace Horsecollar Gym*.

Downtown is also home to two adjoining, surprise-filled shops—the *Gag Factory* and the *Five & Dime*. The *Gag Factory's* soiled brick walls evoke a "back alley" feeling. The shop features an enormous gag machine—an overhead conveyor belt of Mickey gloves carrying classic gags like whoopee cushions and rubber chickens. The *Five & Dime* is Victorian in decor, and caters to the upscale Toontown shopper.

Toontown Square

Toontown Square is the civic center of Mickey's Toontown, located between Downtown Toontown and Mickey's Neighborhood. Standing proudly at the north end of the square, *Toontown City Hall* serves as the entrance point for Disney character residents to meet and greet their guests. Toontown visitors can always tell when a character arrives because the large, colorful "Clockenspiel," high above City Hall, comes to life with an animated fanfare of whistles and bells culminating with Mickey Mouse and Roger Rabbit being "shot" from cannons!

The square also boasts the Toontown Skool, the Library, the Planning Commission (with a poorly planned sign), the Dept. of Street Repair (with a sign in disrepair), and the 3rd Little Piggy Bank.

A mini food court makes up the west side of Toon Square, featuring Clarabelle's frozen yogurt, Pluto's Dog House and Daisy's Diner—where you'll find the automated pizza machine.

Minnie was so excited at the prospect of human visitors that she spent the past year redecorating her Toontown home. She hopes you'll like what she's done with it.

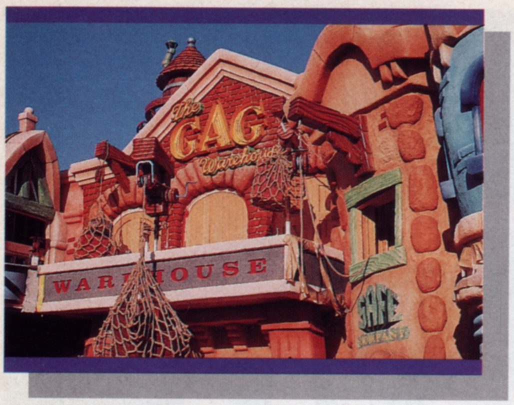
Goofy's Gas sits at the corner of Toontown Square, next to the Department of Ink & Paint Newspaper Office, and houses the restroom facility for the land. Though there are no squirting sinks or laughing mirrors inside, there are goldfish swimming around in the old-fashioned gas pumps outside!

The *Jolly Trolley*, imaginatively styled with a spinning wind-up key, weaves its way on circle-eight rails through Mickey's Toontown, encircling the animated fountains in both the downtown and neighborhood areas.

Mickey's Neighborhood

You don't need a map of the stars' homes to visit the famous residents of Mickey's Toontown. Around a fountain of dancing waters and beneath a range of 40-foot-tall Toon Hills—out of which sprouts the Toontown version of the Hollywood sign—the humble abode of each Disney character is easily identified because the houses reflect the personalities and, to varying degrees, actually resemble their owners.

"We spent weeks in the Disney Archives and art libraries, researching sixty years of cartoon history," said



It's anything for a laugh at the Gag Factory *in Downtown Toontown.*

Lanzisero. "But there was no definitive Mickey's house or Goofy's house. It was up to the Imagineers to invent them."

Mickey's Neighborhood, at the west end of town, is home to the classic Disney characters as well as the majority of opening day attractions—some of which will initiate a new Disneyland policy.

"We're doing an about-face on what we do elsewhere in the Park," said Bob Hawk of the Disneyland Facilities Engineering and Construction division. "We are going to have a height sign posted on two attractions. Guests who stand *below* the line can participate in the attraction. Anyone above the line is welcome to watch."

The first of the "kids only" attractions is a tall, lanky, crooked structure with a car crashed into its curbside mailbox. It could only be *Goofy's Bounce House.* After removing their shoes, kids enter the completely inflated interior and bounce to their heart's content—off the walls, the furniture, even the fireplace. Open, netted windows all around the house allow parents to keep the video cameras bouncing along with their children.

Parents may envy their kids once again at the *Chip 'n' Dale Tree Slide and Acorn Crawl.* The traditional "ball crawl" gone nuts, the *Acorn Crawl* allows those below the height restriction to swim in a pool of the chipmunks' winter stash.

Donald's Boat, the "Miss Daisy," sits docked in Toon Lake, adjacent to *Goofy's Bounce House*. While parents sit in the shaded seating area above a picturesque waterfall, kids can climb the cargo net or spiral staircase of the two-level boat. In the pilot house on the upper deck, aspiring sailors can steer the wheel, which spins the compass, or have a turn tooting the boat's whistle. A spiral slide carries Donald's crew down through a boiler to the lower deck.

Giant toy blocks support the bright red steel track of *Gadget's Go Coaster,* which weaves its way through Gadget's house and over the eastern shores of Toon Lake. Gadget, the brilliant little inventor of Chip 'n' Dale's Rescue Rangers, is justifiably proud of what she calls her "ultimate contraption."

With a "train" made up of connected, hollowed-out acorns, the *Go Coaster* carries intrepid guests of all ages on a high-speed race through a tunnel, finally splashing down into Toon Lake past squirting frogs. And, if you can, take a good look around you—it's half the fun.

"We designed the whole queue experience to be part of the show," noted Burkhart. "Bridges made of overscaled combs, pencils, paper clips and rubber bands, squirting fountains and the excitement of a roller coaster roaring overhead makes waiting in line for the *Go Coaster* almost as fun as riding it!"

Minnie's House

Minnie Mouse resides in a purple-painted house on the north side of Mickey's Neighborhood. Her living room is decorated with photos of her favorite co-star, as well as copies of *Cosmousepolitan* and *Mademouselle* in her magazine rack. In her dressing room, an interactive computer allows guests to create new fashions for Minnie, electronically altering her make-up and clothes.

In Minnie's kitchen, turning a dial on the oven causes a cake inside to rise and sprout birthday candles for Mickey. Turning a knob on the stove starts the tea kettle boiling and hanging pots and pans to clank a melody. The icy cold "Cheesemore" refrigerator is stocked with cheesy spoofs of real-life products, like "Cheesonaise" and "Golly Cheeze Whiz." Always the perfect hostess, Minnie has even left a tray of cookies sitting on the kitchen table for her guests. Or has she? (Everyone in Mickey's Toontown has a sense of humor!)

A magic wishing well sits just outside Minnie's back door. Make a wish, touch a magic panel, and Minnie will tell you if your wish will come true.

Meet Mickey!

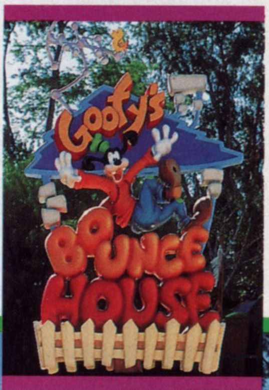
Just a wishing well away from *Minnie's House* is the separate home of the mouse who started it all—the big cheese himself, Mickey Mouse.

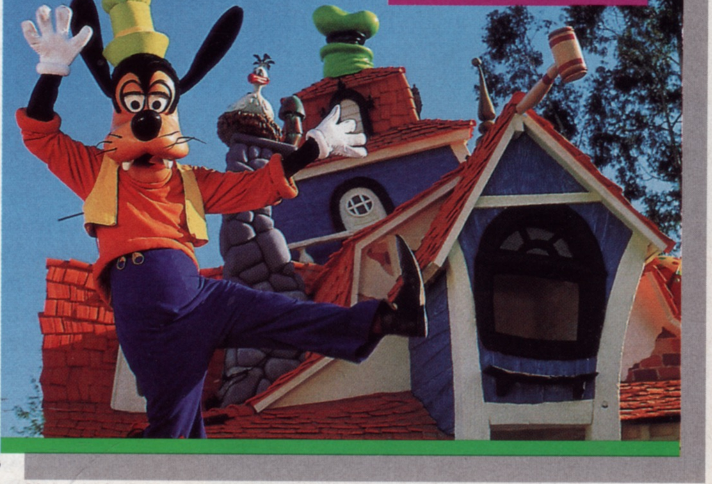
Entering Mickey's cozy yellow and red clapboard home, guests discover an authentic cartoon ship chugging along merrily in a bottle, a player piano with mouse ear-shaped music scrolls, and a television showing Mickey's favorite animated shorts. Guests walk through Mickey's service porch—complete with vibrating, water-filled washing machine, through the lath house, into the greenhouse, and finally out into Mickey's backyard.

A yellow "Toon" sun illuminates the storybook yard where Pluto's doghouse patiently waits for its owner to wander back home. In the garden, carrot tops disappear underground, only to be replaced by the head of a Toon gopher, very pleased with his exploits.

To avoid the daily haul up Interstate 5 to Tinseltown, Mickey long ago converted his barn into his very own home movie studio. Upon entering *Mickey's Movie Barn*, your first stop is the *Prop Dept.*, brimming with props from some of the mouse's most famous big screen adventures.

Continuing on, just past Goofy's Music Machine is Donald's Painting Dept. and the Screening Room. The sounds emanating from the projection booth, and the silhouettes that occasionally flash onto the screen are the result of Goofy and Donald's bumbling attempts to show clips from Mickey's works-in-progress, remakes of four of his most popular features—"Steam-





Mickey had asked everyone to be sure that visitors to Toontown would have an uplifting experience—so Goofy converted his home to a Bounce House!

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DISNEY NEWS, P.O. Box 3310,
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Ahoy, mates! Donald Duck has moored his boat, "Miss Daisy," *in Toon Lake. Everything is ship-shape, so come on aboard!*

boat Willie," "The Band Concert," "Through the Mirror," and "Sorcerer's Apprentice" from "Fantasia."

And guess what? It just so happens that Mickey is working on scenes from these films today—right here on his home soundstage! Guests enter the *Editing Dept.* where they wait for the red light on the wall to stop flashing. This means that Mickey has finished his take and is ready to meet with his visitors. The soundstage door opens, and an intimate little group is admitted onto the "hot set" to shake hands with, get autographs from, and be photographed with Mickey the Star.

What's Next?

In a land where touching and turning and jumping and squeezing and sliding and climbing and crawling are all wholeheartedly encouraged, one might ask what the future holds for Mickey's Toontown. And the answer is: *spinning.*

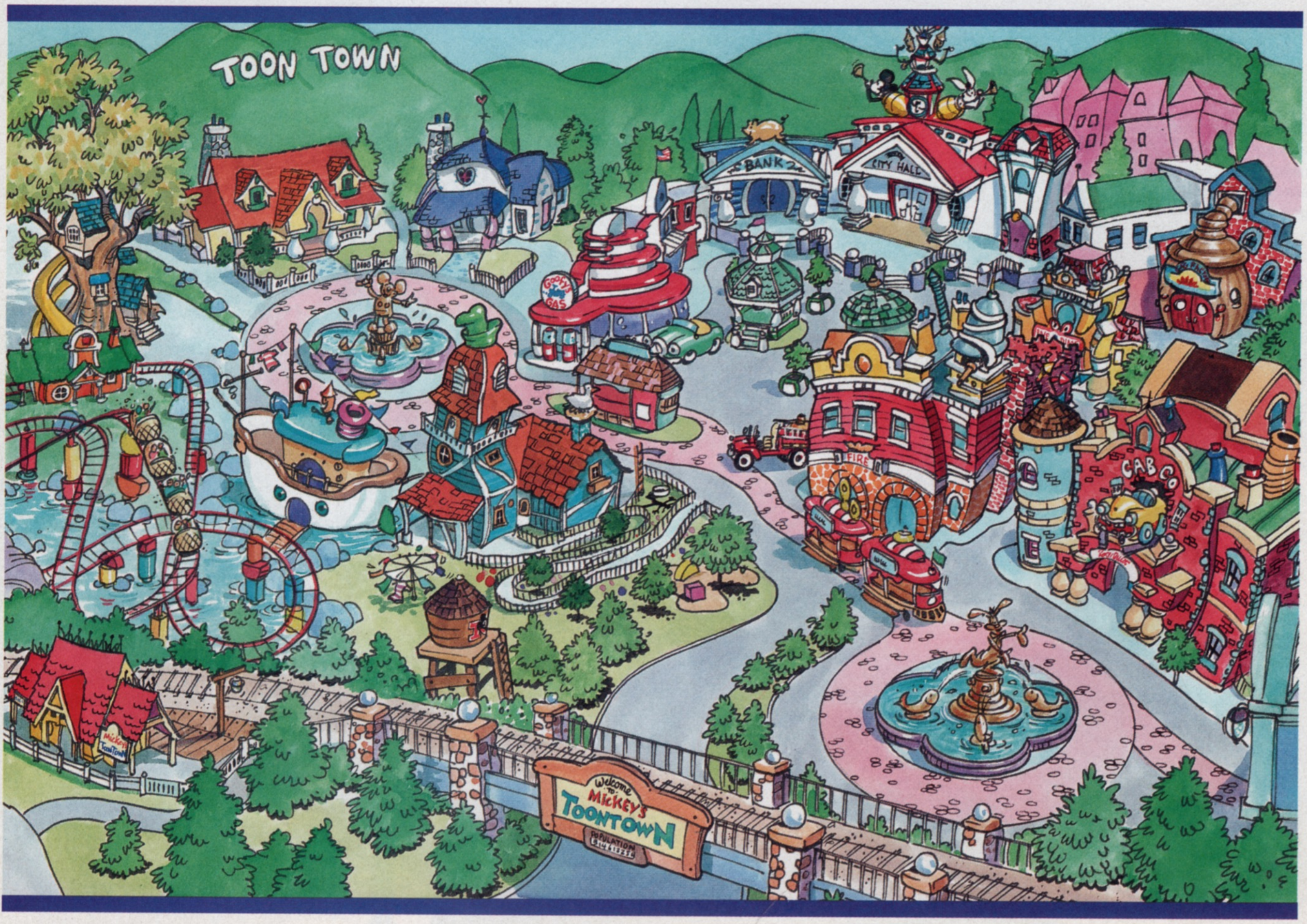
In early 1994, the *Cab Co.*, located just east of the entrance to Mickey's Toontown in the downtown area, will open its doors to become *Roger Rabbit's Car Toon Spin*. This unique attraction will take guests on a dizzying journey through the back alleys of the Toontown underworld. Their mission: to save Jessica Rabbit from the paws of the evil weasels, while avoiding a Toon's ultimate weakness—the Dip.

Mickey's Toontown is a long-awaited addition to Disneyland. Park guests are now guaranteed the opportunity not only to see, but to meet their favorite Disney characters—in their own hometown!

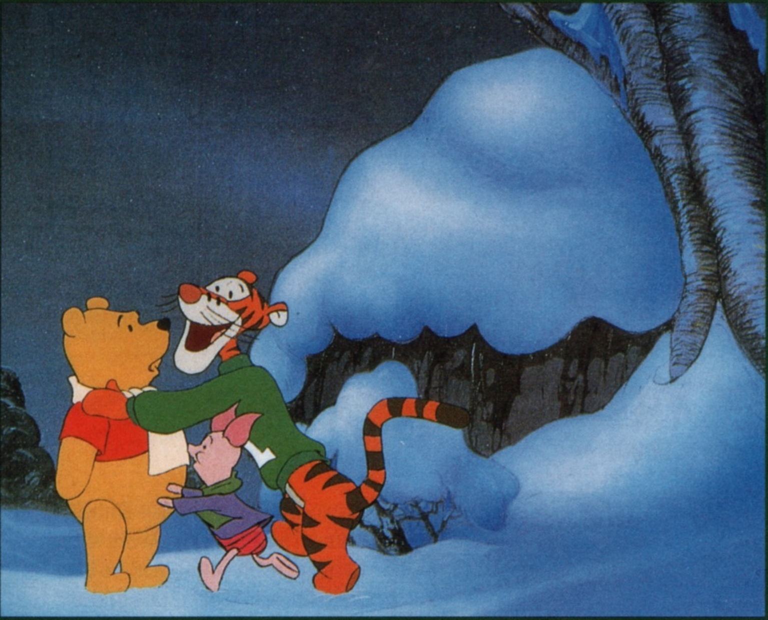
"It's its own little world," said Lanzisero. "Almost like its own little park next to Disneyland."

"The idea of Mickey's Toontown is a throwback to the original concept of Disneyland," concluded Burkhart. "It's really rooted in what Walt Disney was thinking about, sitting on that bench, watching his kids ride the merry-go-round. It's a place where parents and children can have fun...together."

Photography by Wayne Williams



Original Art From Animated Films



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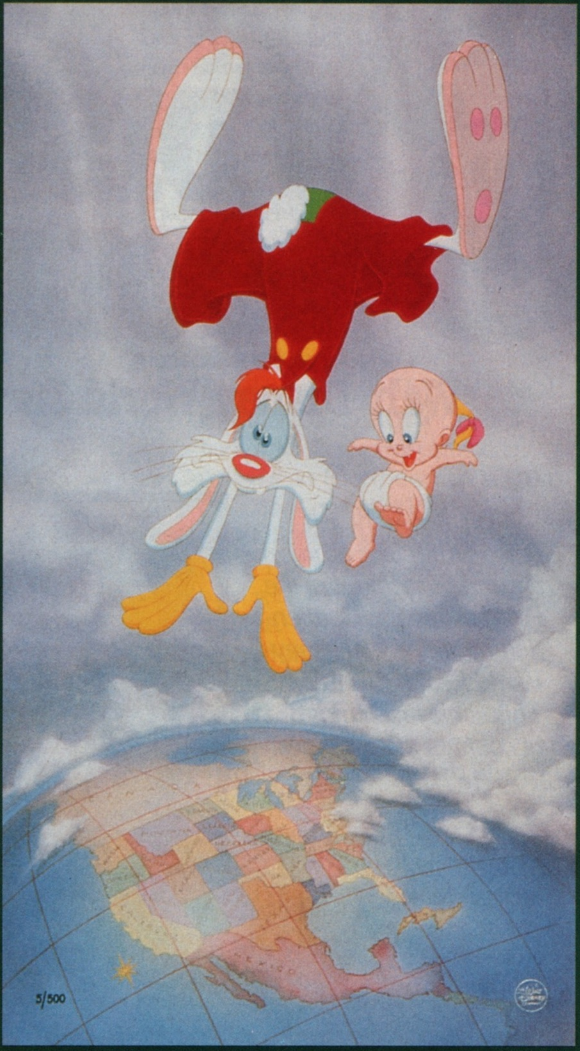

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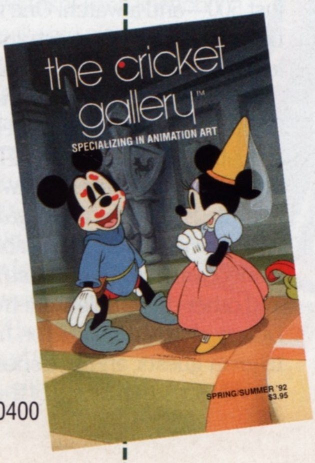

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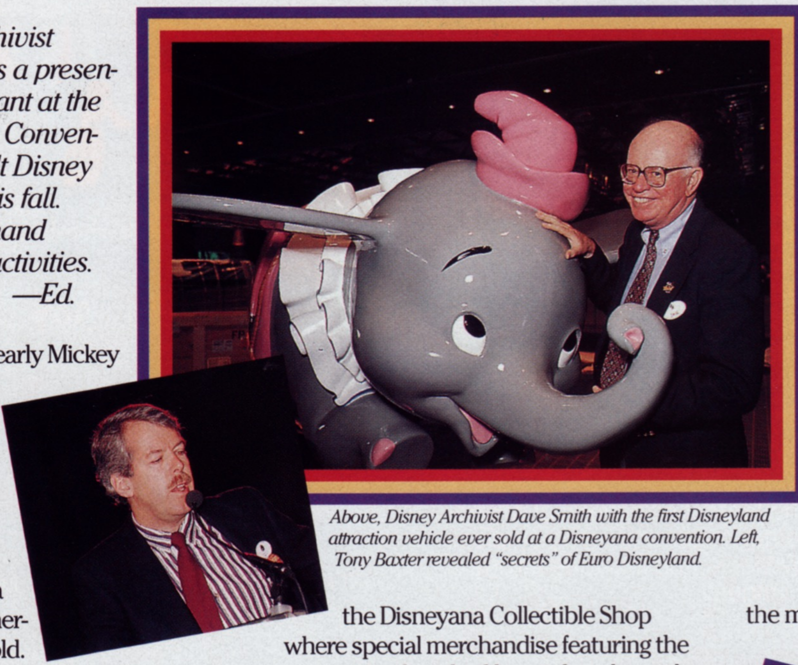
•FEATURE STORY•

A FIRST FOR DISNEYANA COLLECTORS

Walt Disney World Hosts Its First Disneyana Convention

By David R. Smith

Disney Archivist Dave Smith was a presenter and participant at the First Disneyana Convention held at Walt Disney World Resort this fall. This is his first-hand account of the activities.
—Ed.



Above, Disney Archivist Dave Smith with the first Disneyland attraction vehicle ever sold at a Disneyana convention. Left, Tony Baxter revealed "secrets" of Euro Disneyland.

Whether it's early Mickey Mouse watches, original cartoon cels, recent limited edition figurines, or 1955 Disneyland guidebooks, Disneyana collectibles have a fascination for Americans young and old. And, with the opening of Disney Parks in Japan and France, and the expansion of The Disney Stores throughout the world, what started as an American hobby has grown to where it is enjoyed worldwide today.

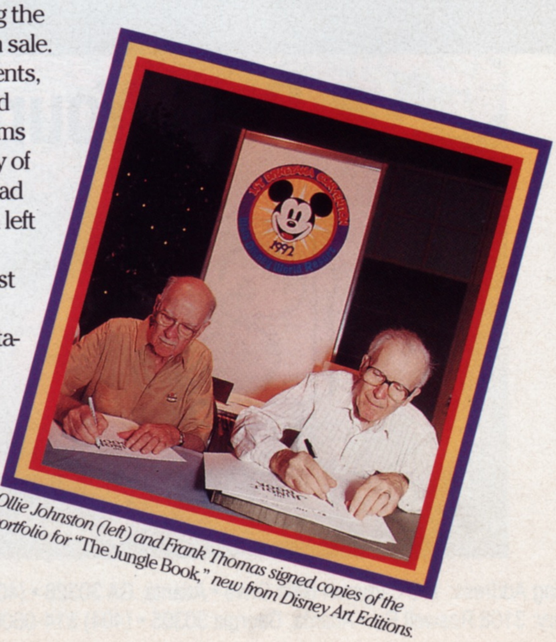
To provide an event where Disneyana fans could gather together for several days of collecting, guest speakers, good food, special merchandise, and the fun experience of a Disney Theme Park, Walt Disney World Attractions hosted its first Disneyana Convention. Held September 24-27, the Convention drew over 750 Disneyana collectors and fans to Disney's Contemporary Resort.

Guests arriving on Thursday morning took care of their hotel check-in and convention registration, then rushed to the Disneyana Collectible Shop where special merchandise featuring the convention logo had been placed on sale. Eager collectors grabbed up ornaments, decals, buttons, T-shirts, spoons, and even shopping bags. The hottest items were a $25 plate—in a limited supply of just 500—and a watch. One watch had been given to each registrant, which left less than 500 available for sale.

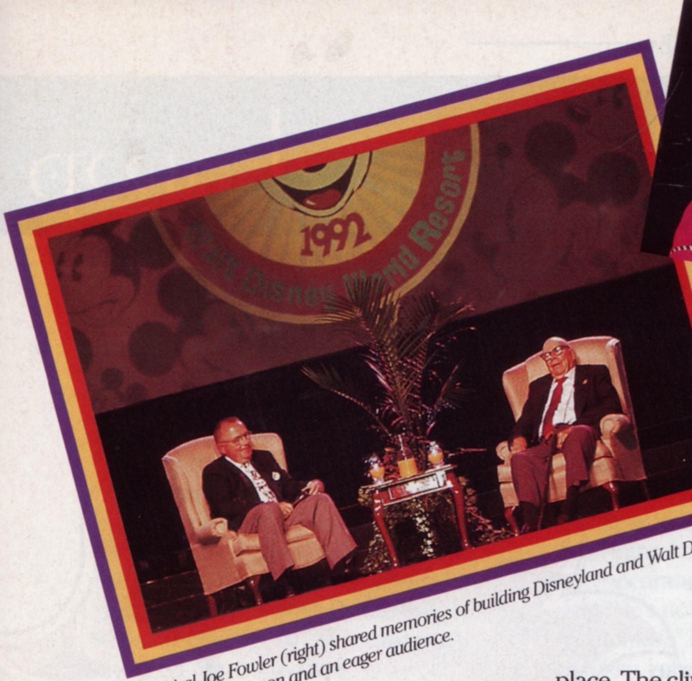
The convention began in earnest Thursday evening with a welcome reception Ice Cream Social. The Fantasia Lobby was decked out with banners, flags, park benches, gazebos, and greenery, along with tables loaded with ice cream, pastries, and other delectable taste treats. Disney characters were on hand to greet guests, and as a special added attraction, three of the original Mousketeers—Bobby, Sharon and Sherry—were there to autograph photographs in a Mousketeer Clubhouse in the West Rotunda.

Friday dawned with a buffet breakfast outdoors in front of the Convention Center. Mickey Mouse and Dick Nunis, Chairman of Walt Disney Attractions, made a grand entrance in the LiMOUSEine. Other members of Mickey's gang gathered with some of the Park's singers and dancers for a couple of rousing numbers to lead guests into the Fantasia Ballroom for the opening session.

After the surprise entrance of the Voice of Disney—Jack Wagner—to emcee the events, the morning got off to an exciting start



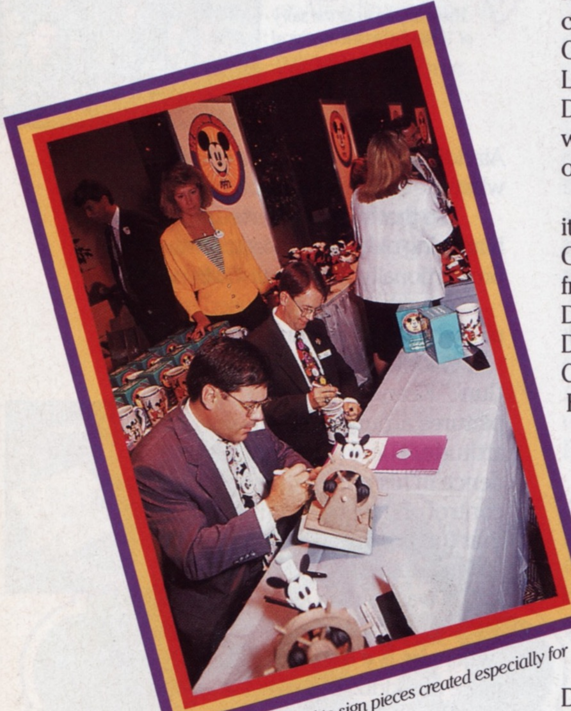
Ollie Johnston (left) and Frank Thomas signed copies of the portfolio for "The Jungle Book," new from Disney Art Editions.



Admiral Joe Fowler (right) shared memories of building Disneyland and Walt Disney World with Bob Mathieson and an eager audience.

Esther Ewert, of Disney Art Editions, spoke on Disney animation art.

with a kinetic audio-visual presentation covering the history of The Walt Disney Company. The morning speakers were Dick Nunis, reminiscing on his many years with Disney, landscaper Bill Evans, sharing experiences in creating the natural scenery in all of the Disney Parks, Max Howard, speaking on the expansion of the feature animation division in Florida and showing previews of "Aladdin," and Esther Ewert of Disney Art Editions, relating the history of Disney animation art in the marketplace. The climax of the morning session was the introduction of the "Aladdin" characters in a festive parade complete with a live camel and horses.



Artists were on hand to sign pieces created especially for the convention.

For the afternoon, convention-goers had many choices. They could attend a Limited Edition sale and Artist Signing, where a number of very special pieces had been created especially for the convention by the likes of Lladro, Goebel, Armani, R. John Wright, Ron Lee, Laurenz, and others. Nearby was a Disneyana Fair, where Disney signs, art work, and props—many never before offered for sale—could be purchased.

There was a preview of auction items, and, upstairs, a Disney Business Group Presentation included displays from Disney Art Editions, Disney Stores, Disney Vacation Club, Disney Gallery, Disney Classics Collection, The Disney Channel, Disney Publishing, the Magic Kingdom Club and other divisions of the Disney organization. Finally, down the hall was a Disneyana Trade Show where independent dealers displayed their wares. It was almost more than a collector could handle in one day.

The day was capped by a thrilling Disneyana auction, with selected pieces from the Disney vaults bringing record prices. An original Dumbo attraction unit from Disneyland brought $16,000, as did a bronze-cast Mickey Mouse statue. A Carousel horse brought $4,000 and the art for a Little Mermaid plate $8,250.

At Saturday morning's session, my assistant, Robert Tieman, and I had the thrill of being delivered into the banquet hall with Mickey Mouse in an armored truck, bringing 30 "Treasures of the Walt Disney Archives" for show-and-tell. Tony Baxter, from Walt Disney Imagineering, brought insight into Euro Disneyland's design, and a highlight was a conversation with 98-year-old Joe Fowler, builder of Disneyland and Walt Disney World.

The public was allowed to join conventioneers at the various fairs and trade shows on Saturday, and then the convention culminated with a delicious banquet, followed by comments by Dick Nunis, and Bob Bowman and Bo Boyd of Disney Consumer Products. The Kids of the Kingdom brought the house down with "The Best of Disney," and each guest received a valuable medallion as a keepsake.

It was an exhausting three days, but those in attendance praised the convention planners. The First Disneyana Convention had been a rousing success. Now, off to Anaheim for the next one in September 1993.

(Watch DISNEY NEWS for details on the Second Disneyana Convention. —Ed.)

Always a favorite at conventions, the legendary Marc Davis once again enthralled conventioneers.

Photos by:
Steve Powell
Dave Worrall

When You Wish Upon a Lamp

Part II: Animating the Lively Cast of "Aladdin"

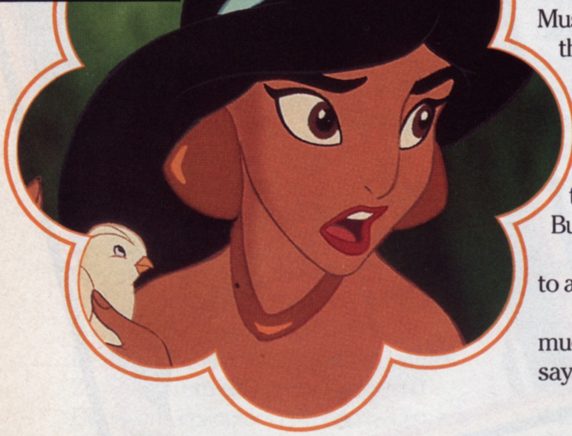
By Anne K. Okey

Wishes that come true may change the way you live, but they can't change who you are. A young man discovers this truth as he makes a rags-to-riches journey from the teeming streets of mythical Agrabah to the throne room of the Sultan's palace in Walt Disney Pictures' 31st animated feature, "Aladdin."

Aladdin's adventures begin when he rescues—and falls in love with—the Sultan's daughter. Soon after, he is arrested, only to be recruited by Jafar, the Sultan's deceitful vizier, to retrieve a magic lamp from deep within the Cave of Wonders. This leads him to a flying carpet, a Genie, three wishes, and the chance for a life he has only dreamed of. Alas, he finds there's more to the good life than silver and gold.

Failing to impress the princess with his Genie-manufactured riches, Aladdin sets out to save the kingdom from the treachery of Jafar, and to rediscover himself.

Actress Linda Larkin is the speaking voice of Jasmine.



The creators of the volatile, passionate, and comedic cast of "Aladdin" describe the evolution of the newest celluloid celebrities from the house of Disney.

Aladdin

For supervising animator Glen Keane, Aladdin is his third lead character. "I always seem to get the characters with a lot of work," he laughs. "That's a real blessing—I love to get that kind of challenge."

Keane's previous "challenges" include Ariel for "The Little Mermaid" and Beast for "Beauty and the Beast," as well as the eagle, Marahute, for "Rescuers Down Under."

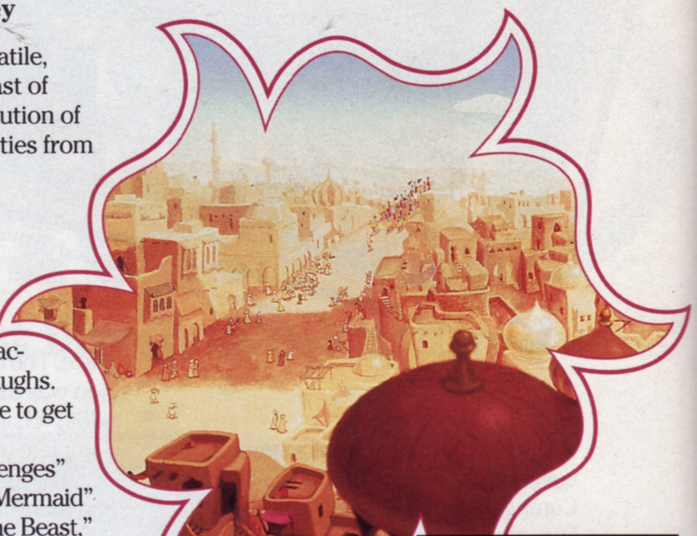
Although Aladdin is not a curiosity—as in the case of a mermaid or a Beast—Keane says he will have the same "identifiability" as Ariel, who changed the standards for Disney princesses.

"Aladdin is different from any of our princes," Keane says. "He is not the prince who Snow White fell in love with, or Sleeping Beauty fell in love with. This guy is real. He's animated by a group of animators between 20 and 30 years old who put themselves into him. Aladdin is supposed to be around 18."

Like the film, Aladdin himself evolved over the course of production. According to writer/producer John Musker, Aladdin started out younger, then became older, "principally to carry the romance of the story."

Glen Keane explains that "he changed from a younger kind of guy who was bouncier and more cartooney...there was less depth to him. But he was a lot of fun to animate."

Keane attributes the change in part to a comment by Jeffrey Katzenberg.



The cast plays out the story of "Aladdin" in the mythical kingdom of Agrabah.

"He noticed that Jasmine looked so much the part of a princess," Keane says, "that he could really see what Aladdin saw in her; but he couldn't see what *she* saw in Aladdin.

"So that's when I started to focus on him being older, and I tried to draw him proportionally, more realistic in design."

As with Ariel, Keane used real people to help him capture Aladdin's spirit.

"I looked at Tom Cruise and 'Top Gun'," Keane admits, "so, many of the pictures around here of Tom show his attitude. There is always this confidence in his poses; that he is always in control of himself in situations, and that the people around him don't intimidate him.

"I was leaning a little more toward Michael J. Fox earlier," Keane says, "where he is a likeable kind of guy, a bit more of a klutz, but sweet and with a good heart."

But Aladdin is still far from the brave, bold, knight-in-shining-armor heroes of old. He is a con man, a street rat. He steals bread to survive on the streets of Agrabah. He lies. And yet, he is "a diamond in the rough," and therefore eligible to take the lamp from the Cave of Wonders. Which is how his adventures begin.

"Aladdin is a pretty street-wise kind of a guy," Keane says. "He has this air of bravado about him, but deep inside there is a lot of insecurity, and that's what's fun—to see how he handles the situation. He's putting on a big front, but you can see deep inside that he doesn't believe it."

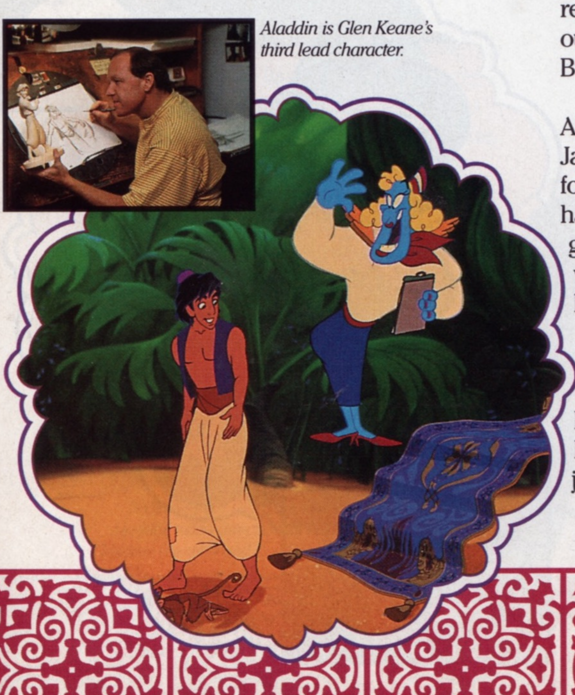
Aladdin's relationships with the other characters in the film reflect this constant conflict. He loves Jasmine, yet he thinks she only loves him because the genie has made him a powerful prince, not for himself. By the time he finds the courage to tell her the truth about his life, it's too late.

Aladdin is the type of character Glen Keane most enjoys bringing to life.

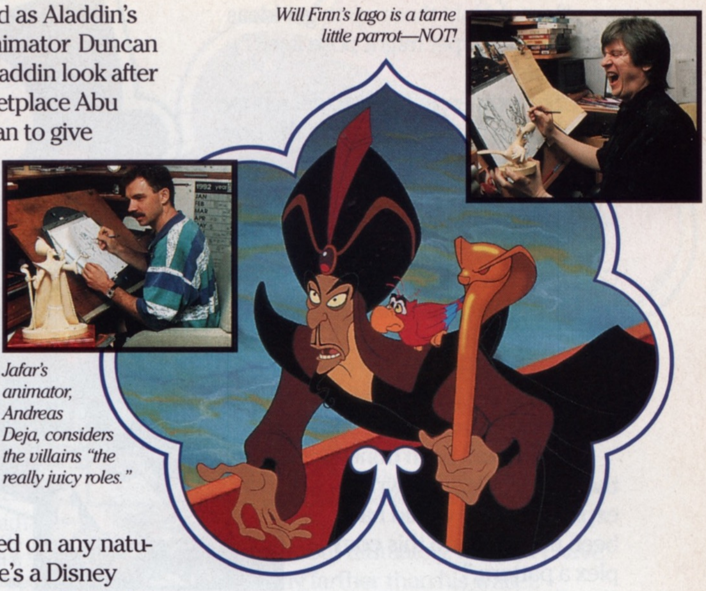
"I love to animate a character that has a *burning* in their heart—that's what excites me about animation, to see a character want something more than anything—whether it's Ariel longing to live on land, or Beast wanting to be human again, or Aladdin wanting to be looked on with respect and dignity—to see them finally get it, I just love that in a character."

Abu

Aladdin does not travel alone on his adventures. His best friend and constant companion is Abu, a chattering monkey.



Aladdin is Glen Keane's third lead character.



Will Finn's Iago is a tame little parrot—NOT!

Jafar's animator, Andreas Deja, considers the villains "the really juicy roles."

"Abu was developed as Aladdin's 'id'," says supervising animator Duncan Marjoribanks. He and Aladdin look after each other. "In the marketplace Abu jumps on a guard's turban to give Aladdin a chance to escape—he had stolen a loaf of bread, but they were poor, it was morally justified."

Marjoribanks shot videotapes of capuchin monkeys at the Los Angeles Zoo—"there's a good selection of monkeys there"—to determine Abu's physical appearance.

"He's not really based on any natural monkey," he says. "He's a Disney monkey. I checked out 'Jungle Book' for reference, too. There aren't really a lot of monkeys as principal characters in the Disney films," he notes.

Abu is not Majoribanks' first non-human character. His work was enjoyed most recently in Sebastian, the Little Mermaid's guardian crab.

"It was easier to get a handle on Sebastian," he says. "He was pure expression. With Abu you have to think out the mime antics yourself.

"In developing his personality, it was a matter of keeping him monkey enough, and giving him enough humanity—to balance the monkey qualities with human qualities; what awareness he should have, what he is not *supposed* to have."

What Abu *is* is loyal, mischievous, mercurial. "He's the hero's best friend," says Marjoribanks. "He provides comic relief. He pouts sometimes, and chews out Aladdin when he thinks he's wrong. But he's also easily distracted."

And, as is natural with best friends, Abu is jealous of Aladdin's interest in Jasmine. "But this is also related to food," explains Marjoribanks. "Aladdin has stolen two apples. He takes one and gives one to the princess, leaving Abu with none. Abu is *not* the heroic type," he says, "but he is good-hearted."

The Flying Carpet

Aladdin's second companion takes him to new heights on his journey—literally. The Flying Carpet has been just lying around the Cave of Wonders for centuries when Aladdin and Abu first stumble across him.

"He's a rug on the floor of the cave, asleep, when Aladdin and the monkey step on him," explains supervising animator Randy Cartwright. "He wakes up, notices the intruders and flies over to inspect."

This first scene establishes the Carpet's personality. Like Abu, he is curious, playful and mischievous. Having never seen a monkey before, the Carpet checks him out clandestinely, then teases him, and finally ends up scaring the wits out of him—and himself!

Unlike Abu, the Carpet is also romantic. "He loves it later on when Aladdin and Jasmine have their romance and he gets to fly them around on their romantic trip," says Cartwright. "He tries to give them a good time."

There are definite limitations in bringing a carpet to life. He has no face, no voice, no body. Cartwright describes the Carpet's acting as pure pantomime which he does by folding himself up.

"It's kind of like acting by origami," he laughs. "At the beginning it was scary not knowing how you were going to make this carpet come to life."

Cartwright's original reference and "inspiration" for his character came from the sketches of Ed Gombert, "Aladdin" Story Supervisor. A piece of paper and a little piece of Naugahyde were his "models."

"I would fold these up to get ideas on how the Carpet might pose itself," he explains.

"Sometimes, in order to get a pose, I would actually draw a man in the pose and then draw over it with the Carpet, trying to fold the Carpet to keep the same basic attitude," he says.

The only "human" element Cartwright had to work with were the Carpet's tassels which he used as hands and feet.

The intricate pattern of the Carpet is an example of the beneficial use of computers in animation.

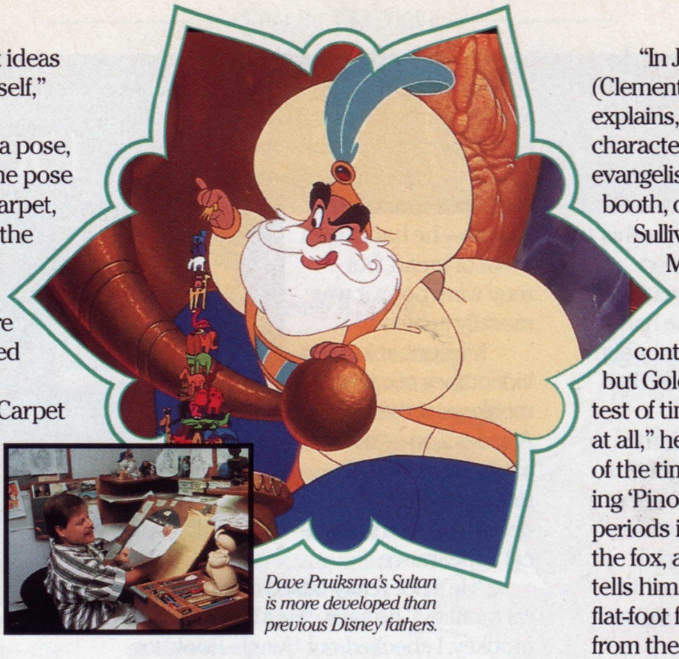
"If this had been done in the '30s or '40s," Cartwright explains, "there would have been no way to do this complex a pattern."

Cartwright actually drew the Carpet in a simplified form, designed for animation. Then his drawings were sent to the computer system where animator Tina Price took the pattern and put it on Cartwright's animation.

"The animation is drawn by hand," Cartwright says, "but the pattern is added by computer, a very painstaking, frame-by-frame, hand-done process."

Summing up his character, Cartwright says, "He's naive about human ways, but he's not timid. He's very comfortable in the magic world—he and the Genie are old buddies from long ago, known each other for 10,000 years. He's a very innocent character, and, yeah, he's heroic too. He actually sacrifices his life in order to try to save Aladdin at the end."

And then? Well, Cartwright doesn't want to kill *all* the suspense.



Dave Pruiksma's Sultan is more developed than previous Disney fathers.

The Genie

Probably no other character in "Aladdin" was more influenced by the voice actor performing him than the Genie, brought to magnificent life by the versatile Robin Williams.

"The fact of the matter is," says Genie supervising animator Eric Goldberg, "it just wouldn't have been the same character without him. He was instrumental in giving the character the flavor and the bravura and the humor that he has."

Goldberg describes the Genie as one of those rare characters in animation who can literally do or be anything.

"We give ourselves ground rules just to have fun with it," he says. "For example, if he turns into a different character—which he frequently does—we would still retain a little of Genie features on him. He'd still be blue, or he'd have his beard or his topknot or his earring."

By Goldberg's account, the Genie turns himself into about 60 different things during the movie, not counting just vocal changes where he maintains the genie form but plays it with a different attitude. Some of these changes were dictated by Williams' brilliant performance.

"In John (Musker) and Ron's (Clements) original script," Goldberg explains, "he would turn into different characters—like a game show host or an evangelist. But once we got Robin in the booth, out came celebrities as well—Ed Sullivan and Peter Lorre and Groucho Marx, and we just thought, well, we've got to use this stuff!"

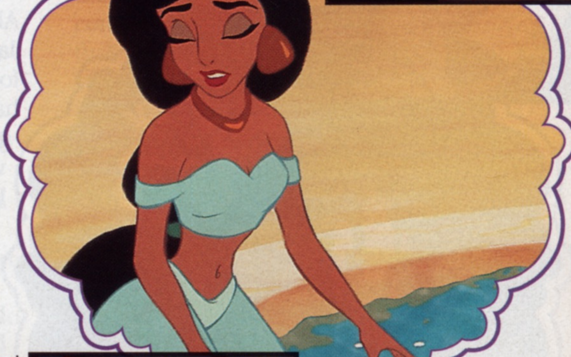
The Genie's humor is very contemporary, very off-the-wall, but Goldberg expects it to stand the test of time. "I don't think it will date it at all," he says, reminding us that "some of the timeless Disney classics, including 'Pinocchio,' have references to the periods in which they were made. Like the fox, as he's examining Pinocchio, tells him he has 'palpitations and the flat-foot floogie with the floy-floy.' That's from the late '30s, early '40s.

"If you take other cartoons from animation's golden age," he continues, "not just Disney cartoons but particularly Warner Brothers cartoons, they would frequently make references to the wartime era in which they were produced — ration cards, rubber hording, the whole thing. They still seem fresh, and, in a way, they serve as social documents for their time.

"I think people will be able to suspend their disbelief long enough to think that the Genie is a character who has traveled over all sorts of time and space."

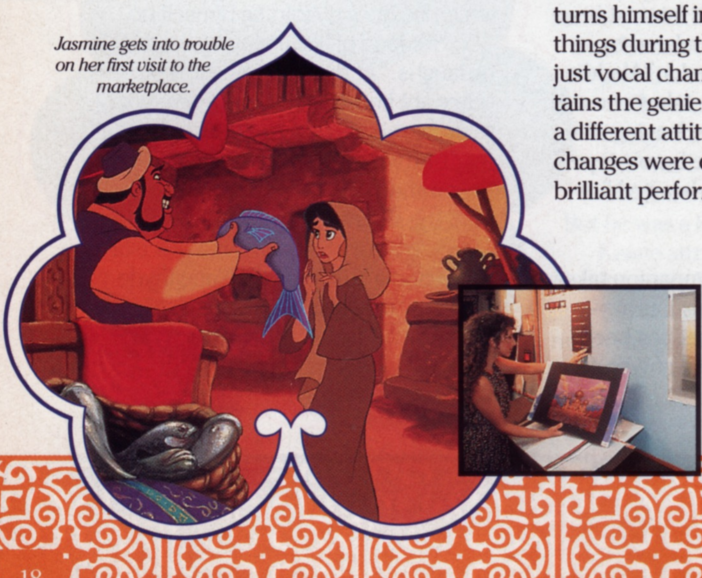
Goldberg describes the Genie as a very warm, generous person who's also

Alan Menken coaches Lea Salonga who sings for Jasmine.



Much of Jasmine's appearance is based on Mark Henn's sister

Jasmine gets into trouble on her first visit to the marketplace.



Randy Cartwright gave personality to a rug.

a big ham who loves to entertain and to show off. But he's got an agenda, too.

"He wants to be freed," says Goldberg. "Ultimately, he doesn't want to have to perform all of his magic in the service of others for the rest of eternity."

The Genie's emotional scenes were the most tricky to animate—"You have to quiet down, definitely," Goldberg says. "To express the thought less broadly. If you do something so broadly that it looks like a caricature of a real emotion, then it's not going to be sincere."

Because of the Genie's cartooney shape, the animating team, including eight animators working under Goldberg, worked in subtleties — such as the way an eyebrow is raised, or wrinkling underneath the eyes — and a quieter pacing to the scenes.

As for how the Genie came to be entrapped in the lamp in the first place, the Disney storytellers have decided to leave that tale buried in the mists of time.

"For a while," explains Goldberg, "we were trying to develop some sort of a back story about the legend of the Genie. But it just became so much verbiage at the front of the film that we decided to just assume everybody knows the story of Aladdin. They know there's a lamp, they know there's a genie. That's enough. Let's just have fun with it."

Jasmine

Jasmine is literally the beautiful princess locked in her ivory tower. She is treated like a delicate blossom, destined by a tradition held sacred by an otherwise doting father to be married before her next birthday to no one but a prince. However, this is no shrinking violet. Jasmine, it turns out, has a mind of her own and is not afraid to speak it.

"Jasmine, I think, is a lot of fun," says supervising animator Mark Henn. "She's got a lot of energy and she's very much her own young woman. She knows what she likes and what she doesn't like and *who* she doesn't like—namely Jafar. She's very much a ball of fire, so to speak."

Henn is on his way to becoming an expert on ball-of-fire female leads, having just come off animating Belle for "Beauty and the Beast."

"It has been a struggle in some respects," he admits. "I was fighting myself to not just fall back into the same performance—you know, just not do Belle but in a different costume, albeit there are a lot of similarities in terms of their situations and frustrations."

Lea Salonga and Brad Kane sing "A Whole New World" during a romantic ride on the Flying Carpet.

Henn researched numerous sources before settling on Jasmine's physical appearance. This included information on Arabic women, Israeli women, women from Afghanistan and other parts of the Middle East, as well as models with an exotic, Middle Eastern look. But ultimately, he didn't have to go any farther than his wallet.

"Actually," he says, "I ended up reaching into my wallet and pulling out my younger sister's picture from her high school graduation, which was about the right age. So, physically, for Jasmine, I tried to use a lot of the characteristics from my sister."

Jasmine's conflict with her father — which Henn explains as "not an uncommon relationship at this age" — manifests itself early in the film. Reminded that she must select a husband soon because "You're a princess," she snaps back, "Well, maybe I don't want to be a princess anymore!" This outburst triggers her incognito trip into the marketplace of Agrabah and the fateful meeting with Aladdin.

Although Jasmine and Aladdin become very close during the course of the film, their respective animators worked 3,000 miles apart—Glen Keane in California and Mark Henn in Florida.

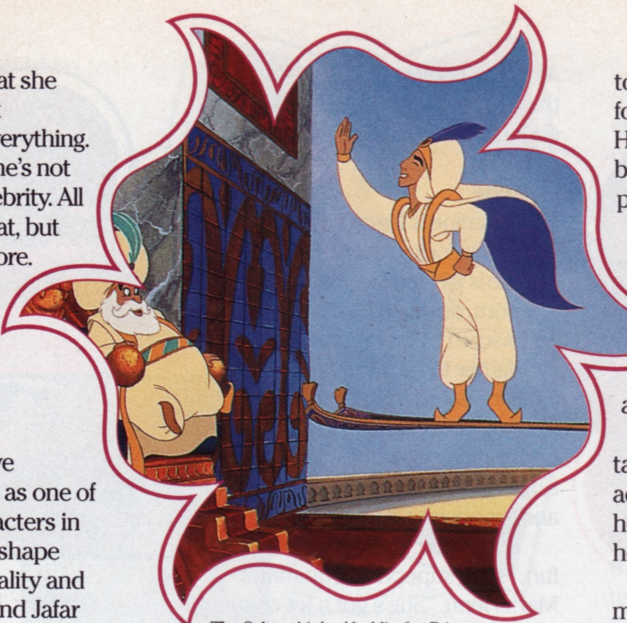
"We've been doing this long distance stuff for about two or three pictures now," notes Henn. "It really isn't much different than if I were in the same building. Basically, I'll know about where Aladdin has to be and will do my part. Then I'll send it to Glen and he'll put in Aladdin, or vice-versa—he'll indicate roughly where Jasmine has to be and I'll work her in.

Henn insists that Jasmine is not necessarily unhappy with her life as a princess, but she "just wants to get out and live a little."

Scott Weinger (left), the voice of Aladdin, takes direction from John Musker (center) and Ron Clements.

"I always felt," he says, "that she *likes* being a princess, she's not unhappy, being wealthy and everything. But there are certain aspects she's not happy with. It's like being a celebrity. All the money, the notoriety, is great, but then try to go to the grocery store.

"And, she'd like to have a say in who she's going to marry as opposed to being forced into it."



The Sultan thinks Aladdin (as Prince Ali) is "a most impressive youth."

The Sultan

Supervising animator Dave Pruiksma describes the Sultan as one of the more "well-rounded" characters in the film. The roundness of his shape both complements his personality and acts as a contrast to Jasmine and Jafar who are both tall and thin.

"He frequently works with them in the film," Pruiksma says, "so he's a nice contrast—similar to that Laurel and Hardy kind of thing where one shape plays off another."

However, that contrast actually caused some problems in the interaction. Because he is short and squat, the Sultan had a tendency to appear bigger and wider than the characters with him.

"We've had to 'cheat' him like they do in live action films," he explains, referring to the practice of positioning short leading men on boxes to give the illusion of height.

"I've got sweat box notes saying 'blow the Sultan down'— like 3% or something," he says. "It's a ridiculously small amount, but it's amazing the difference it makes."

Pruiksma explains that the term "sweat box notes" originated in the early days of Disney animation.

"It's from the 1930s," he says, "when they used to watch scenes with Walt on a small movieola in a closet. They'd all shove in there and it was called a sweat box because not only would it be very close in there, but you'd be 'sweating' what Walt would say about your work. The name stuck."

Pruiksma is becoming well known for his rounded characters. He is responsible for Mrs. Potts and Chip in "Beauty and the Beast" and co-animator of Flounder from "The Little Mermaid."

"There's a joke going around about me getting these rounded characters," he laughs. "Everyone was saying, 'Boy, you get all these disembodied heads.' But this character, I actually got a body with it — that was kind of fun."

The Sultan was developed as a broader, more appealing father figure than some of the past Disney fathers. He plays both comedy and serious scenes. According to Pruiksma, "he's a curious cross between Frank Morgan as the Wizard of Oz and character actress Marian Lorne, who played the befuddled Aunt Clara on TV's 'Bewitched.'"

But above all, the Sultan is the emotional stability of the film.

"He holds the characters together," Pruiksma explains, "sort of a focal point, without being obtrusive. He's not really an important plot point, but he's like the glue that holds all the plot points together."

Pruiksma's team of animators and assistants ("I couldn't have picked a better crew!") gave the Sultan a trusting nature—too trusting. He thinks of Jafar as a friend and relies on his judgment. This affects his ability to rule.

"I would have to say that the Sultan is not a good ruler," Pruiksma admits. "I would say he rules with his heart, but I wouldn't necessarily say he's an intelligent ruler."

Unfortunately, the Sultan would much prefer to play with his toys and leave the running of the kingdom to Jafar. It is this flaw that ultimately leads to his downfall—and catastrophe for the kingdom and his daughter.

Jafar

"Jafar is a power hungry guy who is into fashion statements." This is supervising animator Andreas Deja's succinct summary of his character, the villain of the film.

Deja was also responsible for Gaston, the villain of "Beauty and the Beast."

"I think the villains are among the best roles in Disney movies," Deja says. "They motivate the story, and everybody else has to react to that and try to put the world back in order again. So, those are always the juicy parts."

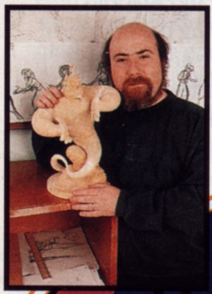
Deja says he begins the animating process by finding out "what makes the character tick," what's their main drive. With Jafar it is a simple motivation: "He just wants power, and the more he has the more he actually wants."

Next, Deja determines how that character would go about getting what he wants.

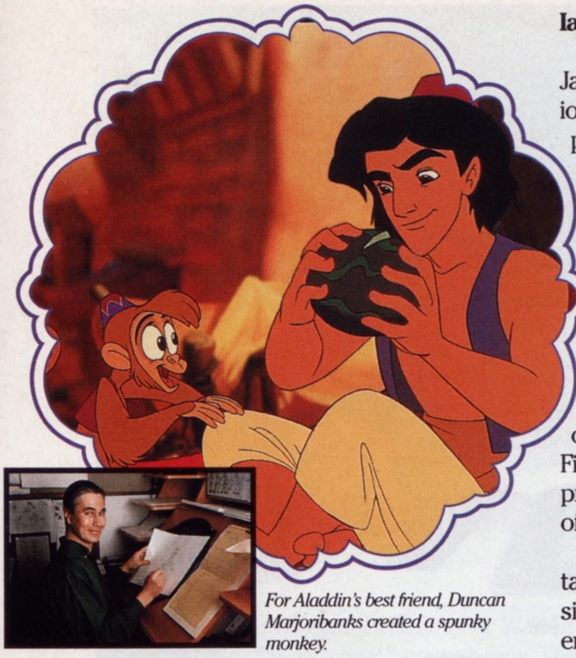
"Jafar is not one of those villians who takes a sword and a shield and goes out to get what he wants," he says. "He's not a hands-on kind of guy. He *schemes.* And he uses people. And he lies.

"I would say he is the most insincere person in the whole world."

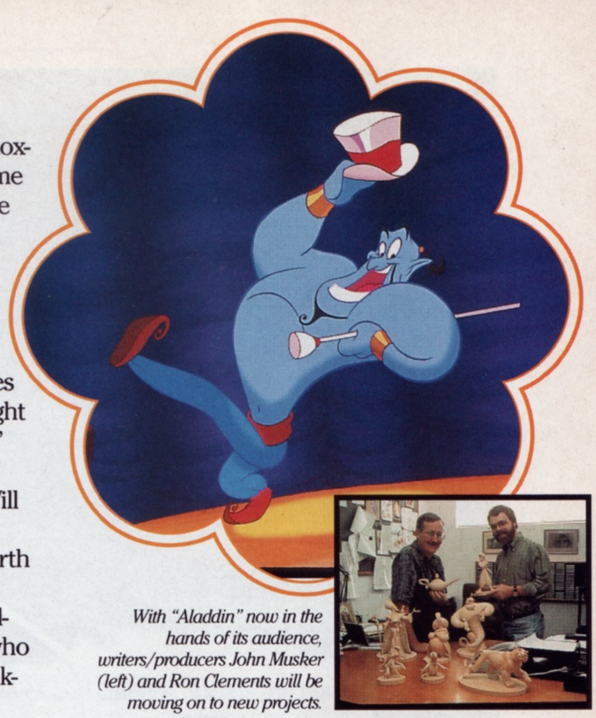
Deja designed Jafar as a contrast to the "good" characters. "I saw early on the potential for a very streamlined design," he says, "very simple and



Eric Goldberg "had a blast" with the Genie, his first animated character for Disney.



For Aladdin's best friend, Duncan Marjoribanks created a spunky monkey.



With "Aladdin" now in the hands of its audience, writers/producers John Musker (left) and Ron Clements will be moving on to new projects.

graphic and dark and *sinister,* because a lot of the other characters have round shapes—the Sultan, the Genie, Jasmine."

In designing Jafar's facial features, Deja wanted something that would look intriguing, so he drew him in a way that would enable him to create stylish expressions. For example, he placed the mouth low on the face, "You isolate the mouth and you can get very unusual mouth shapes that way," he explains. His teeth are like a grid, with no definition. Jafar's eyes are tilted and rimmed with lashes to accentuate the exotic, elegant and evil look.

Jafar's movement is inspired somewhat by the villain of "The Jungle Book," the tiger Shere Khan.

"I always thought in terms of subtlety and not moving much, that Shere Khan was a tremendous character," Deja says. "There's something about withheld power. It's toying with its victims. Jafar does that at the end."

Jonathan Freeman, as the voice of Jafar added his influence as well.

"There's this over-the-top theatrical quality to Jonathan, which makes for pretty hammy poses," says Deja.

"I knew what Jafar was thinking in each scene," he claims. "And I knew what his motivations were, and maybe I do know people like him, really. Oily. Slimy. Eerie. Of course," he adds, "I couldn't name anybody, by all means."

Iago

Villains need friends, too. And Jafar's partner in crime is Iago, an obnoxious parrot that spends most of his time perched on Jafar's shoulder where he can observe the havoc they wreak and plot future vengeance.

Iago is characterized in glowing terms by his creator: "He has a big mouth, and he's a slob, he's evil, nasty and unpleasant. He flies pretty well for a parrot with a weight problem—he's got a big beer gut."

In other words, Iago is the exact opposite of supervising animator Will Finn's last creation, the pretentious, proper, fastidious, articulate Cogsworth of "Beauty and the Beast."

To the other members of the Sultan's court, Iago is just a stupid pet who sits on Jafar's shoulder and eats crackers and mimics words. But behind closed doors, "he's at least as evil as—if not more evil than—Jafar. He's got this really irascible, wild personality that he only shows to Jafar."

A lot of that personality comes directly from his behind-the-scenes voice—comedian Gilbert Gottfried.

"That meant we had to come up with a parrot design that had teeth, because you can't have a character with Gilbert's voice that doesn't have teeth," Finn laughs. "So he's got a big row of teeth, and a lot of the time when he's doing his delivery he stands there with his eyes slammed shut and this squinty delivery that Gilbert is famous for."

Finn's live inspiration was his own pet cockatoo, who is very tame, cuddly and playful as long as she's getting lots of attention. "But when she's sitting there all alone," Finn says, "she squawks her head off and shouts and hollers at least as loud as Gilbert Gottfried!"

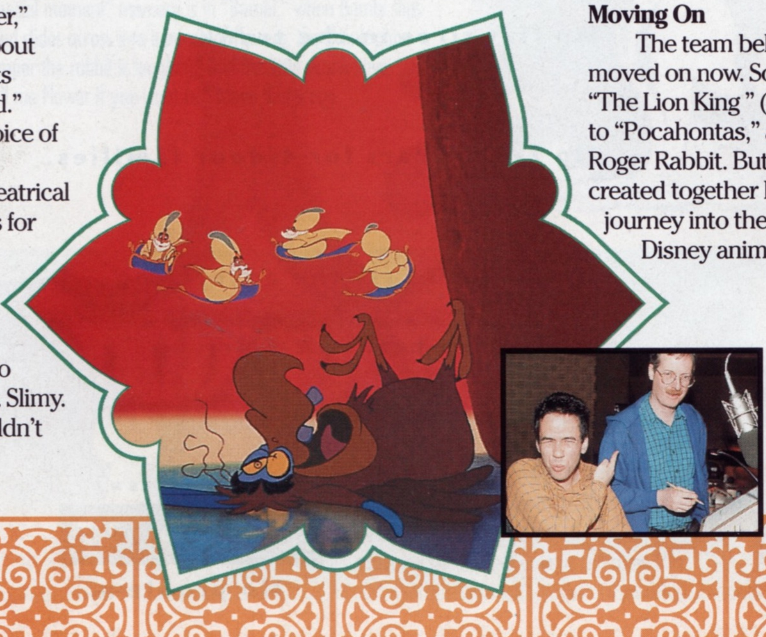
In an early draft of the script, Jafar was slated to be loud, outspoken, full of rage; Iago would be his calming influence. Finn explained that Jeffrey Katzenberg had the idea that if the villain were the cool one he would automatically be more sinister, and so the roles were reversed.

"The funny thing about Jafar and Iago," says Finn, "is that they actually like each other. They like that rotten part of each other, and they get interested in seeing who can be meaner.

"At one point Jafar commends his frantic, feathered fiend: 'I love the way your foul little mind works.'" High praise, indeed.

Moving On

The team behind "Aladdin" has moved on now. Some are assigned to "The Lion King " (tentative title), some to "Pocahontas," and still others to Roger Rabbit. But the characters they created together have just begun their journey into the enchanted realm of Disney animated classics.



Credit for Iago's obnoxious personality can also go to voice actor Gilbert Gottfried.

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disney screen magic remembered

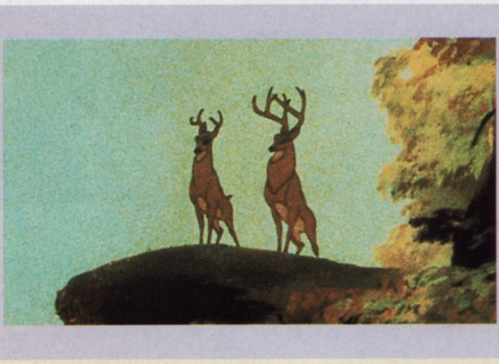
WE ALL GREW UP TO WALT'S STORIES

By Michael Mallory

More than any other filmmaker, Walt Disney possessed the ability to touch an audience. The animated and live-action pictures he produced contain some of the most heart-rending, the funniest, even some of the scariest moments ever filmed. These "magic moments" have the power to stay with us for years, even decades, after they were first seen. And for some, the influence may actually affect the course of their lives and careers. Such is the power of Disney screen magic.

Everyone, it seems, carries with them one or more of these magic memories, especially those within the Walt Disney family, several of whom were kind enough to share their special memories.

(Note: years in parentheses indicate original release date of film mentioned, not necessarily the year in which it was seen.—Ed.)

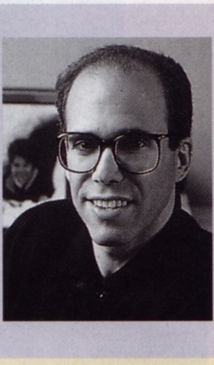


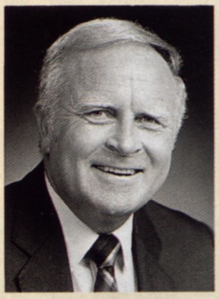
Jeffrey Katzenberg
Chairman, Walt Disney Studios

The "memorable moment" that has lasted with me through the years is the final scene in "Bambi" (1950) when Bambi takes the place of his father as The Great Prince of the Forest.

To me, "Bambi" is about the cycle of life...birth, death and rebirth. Perhaps more than any other film it proves that there is no limit to the themes that animation can powerfully deal with.

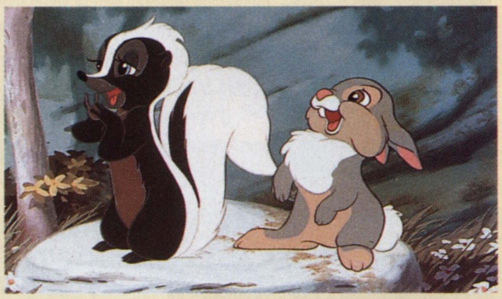
At the end, when Bambi's father turns to leave Bambi alone to watch over the forest, I never fail to get a lump in my throat.

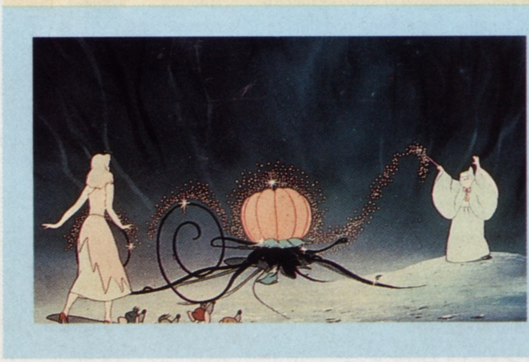




Dick Nunis
Chairman, Walt Disney Attractions

My "special moment" memory is in "Bambi," when Bambi slips on the ice and slides across into a bunch of flowers, the skunk pops up and Thumper the rabbit is laughing, and the little skunk says: "You can call me Flower if you want to." I love that scene.





Carole Black
Senior Vice President of Marketing, Buena Vista Television and Disney Television

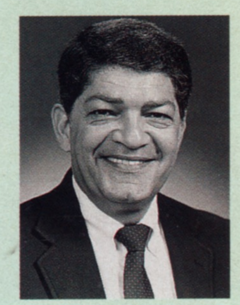
I can vividly remember when I was a little girl going with my sister and my family to see "Cinderella" (1950).

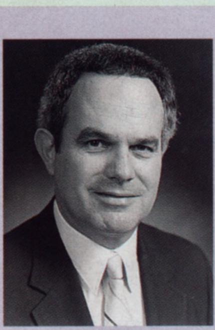
The transformation scene in which the pumpkin turns into a coach, the mice into horses, and Cinderella's tattered dress turned into a beautiful ball gown, was the most magical moment I had ever experienced, and I have never forgotten it.

It always made me believe that dreams can come true.

Jim Cora
Executive Vice President, Disneyland International

I vividly recall the sadness I felt when Bambi's mother was shot by "man" in the forest. I was not so moved again until we shot Old Yeller ("Old Yeller," 1957).





Ron Logan
Senior Vice President of Creative Show Development, Walt Disney Attractions

The music of Disney films has provided me personally with many special moments throughout the years. It is difficult to name just one vivid memory of a special moment, so I will name several.

As a child—the death of Bambi's mother. As a young adult—Dick Van Dyke dancing with the penguins in "Mary Poppins" (1964). As an adult—the "Ave Maria" segment of "Fantasia" (1940). As an "older" adult—the transformation scene in "Beauty and the Beast" (1991).

Dave Smith
Archivist, Walt Disney Archives

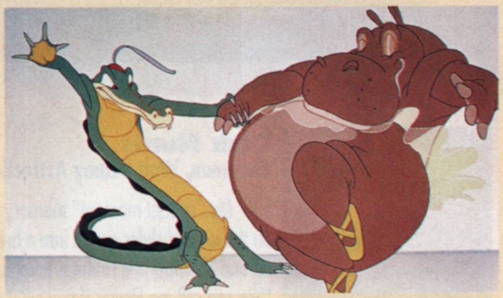
The first movie I recall seeing is "Song of the South" (1946). Being almost the same age as young Bobby Driscoll, who played Johnny, I identified with him.

It made a powerful impression on me—not only when he almost died after being gored by a bull, but even when he was heckled by bullies about his new green velvet suit with the lace collar.

Roy E. Disney
Vice Chairman of the Board, The Walt Disney Company

My favorite gag is from "Fantasia." The alligator and the hippo have been dancing, and at some point the hippo runs off into the distance. After a short pause she reappears, sailing through the air into the waiting arms of the alligator, which, of course, absolutely flattens him.

It's probably one of the most thoroughly telegraphed gags I've ever seen, and it still convulses every audience that sees it.



Richard M. Sherman
Oscar-winning Disney Songwriter

One of my favorite memories from a Disney film is the last scene of "Mary Poppins," when the father, the mother and the two children are all together flying kites, and they're singing "Let's Go Fly a Kite." It's the culmination of the story.

Robert B. Sherman
Oscar-winning Disney Songwriter

Again, it's a "Mary Poppins" memory: A little known moment when Mr. Banks is having a confrontation with Bert, his "conscience." Bert tells him that he's "a man of high position and esteemed by his peers, and when his little tykes are cryin' he doesn't have time to dry their tears."

Then he goes into this reprise of "Spoonful of Sugar," and it tears me apart. If more people knew what he was saying, we'd have a more loving world.

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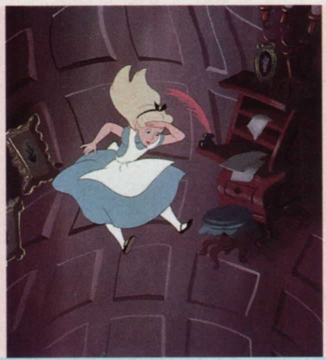
COMING THIS HOLIDAY SEASON



T.J. Baptie
Director of Corporate Relations, The Walt Disney Company

I was a little girl the first time I saw "Alice in Wonderland" (1951). Actually, I didn't see the whole thing. The point where Alice falls down the hole terrified me, and I got so hysterical that they had to take me out of the theatre!

It reminded me of the dreams you have when you're little, where you're falling out of a plane or off a cliff, and you wake up before you hit the ground.

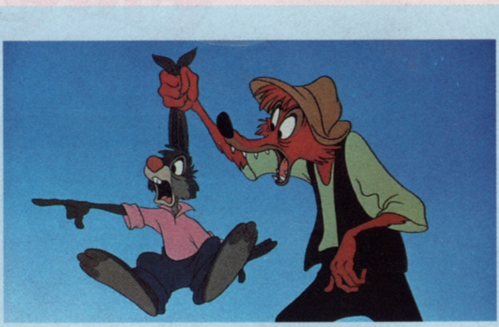
I was in my teens before I saw the entire movie. Even though it scared me out of my wits, it's been my favorite, and to this day I'll still use phrases that are in that movie: "Off with their heads!" or "I'm late, I'm late, for a very important date!"

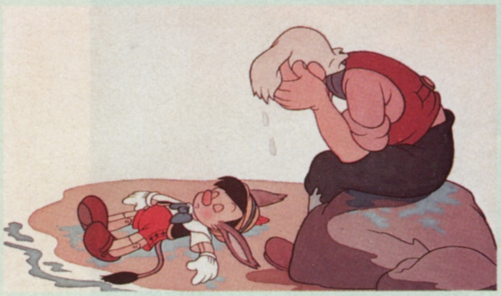
Kym Murphy
Vice President of Corporate Environmental Policy for the Walt Disney Company

When Br'er Rabbit was pleading with Br'er Fox not to throw him in the deadly briar patch ("Song of the South"), I almost screamed out, "No! Don't do it!"

I was five years old and very impressionable. I could just imagine Br'er Rabbit dying on those terrible thorns.

I nearly jumped for joy when Br'er Rabbit landed on his feet in the very place where he was "born and bred." Whew!





Barnett Ricci
Fantasmic! Show Director, Disneyland

The memorable moments for me are those highly emotional moments that wrench the heart, like Geppetto ("Pinocchio," 1950) thinking that his son Pinocchio has been killed after bravely trying to rescue his father from Monstro the Whale.

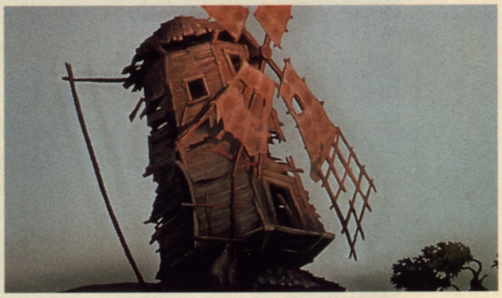
But Bambi losing his mother to the hunter's gunshot remains for me the most heart-wrenching moment. No matter how many times I've seen the film—and I have seen it many times—the frightening build-up to it and the horrific realization of that moment still make me cry.

Ray Bradbury
Author and Occasional Imagineer

"The Skeleton Dance" (Short, 1929) really hit me when I was seven or eight. I stayed in the theatre and saw some dreadful movie over and over in order to see "The Skeleton Dance" again!

And then a few years later, "The Old Mill" (Short, 1937) was very beautiful. The actions of the mill set to music...it was the papa of "Fantasia" in many ways.

And I was there the first night "Fantasia" opened—one of the greatest nights of my life!



"Bambi," "Song of the South," "Fantasia," "Old Yeller," "Mary Poppins," "Alice in Wonderland," "Beauty and the Beast," and so many others have become a part of our collective consciousness, a list surely to be added to by future Disney classics. But it was the darker side of Disney magic that left its mark on one impressionable four-year-old.

The climax of the Irish fantasy, "Darby O'Gill and the Little People" (1959) in which a ghostly coach-and-four driven by a headless horseman swoops out of the night sky, caused this small boy to leap out of his seat and sprint out of the theatre, his sitter in hot pursuit. Yet underneath the terror, the child was fascinated by the pure, raw imagination of that moment. It never left him.

And 25 years later, I finally saw the end of the picture.

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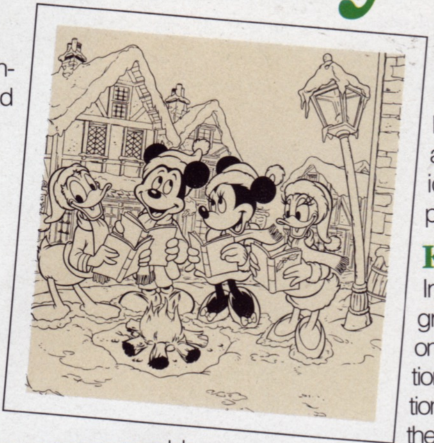
•SUITABLE FOR FRAMING•

Memories of Toontown Holidays Past

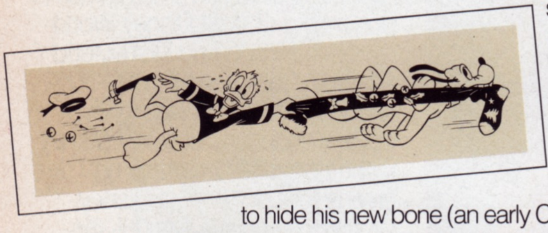
Ever since Mickey's friends began joining him in Toontown, back in the '30s and '40s, Christmas has been a special time in the neighborhood. Movie-making in Mickey's barn comes to a stop while everyone rushes to trim Christmas trees, decorate their homes, bake holiday treats, and wrap up presents for the "big day."

Finally, they all gather at Mickey's house to reminisce about previous Christmas celebrations. Here are some of the more memorable Christmas stories they shared over cider and cookies this year.



Donald's Christmas Stocking

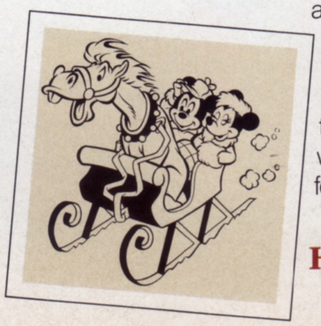
It's a well known fact that Donald Duck is always scheming new ways to get a few extra presents out of Santa. One year, he bought a ball of stretchy yarn and asked Daisy to make him a new stocking to hang from the mantel. He figured that the more Santa put into it, the more the stocking would stretch, and Donald would get twice as many presents! One day, Daisy left the unfinished stocking on the couch while she went to answer the phone. In the meantime, Pluto happened by, looking for a place to hide his new bone (an early Christmas gift from Mickey). The toe of that stocking looked just about right! In went the bone, and off trotted Pluto, satisfied that his treat was safe.



That same evening, Daisy finished up her knitting and dropped the stocking off at Donald's ship, the "Miss Daisy," moored in Toon Lake. She returned home to find Pluto pacing out front. When she opened her front door, Pluto bounded in, jumped on the couch and began to sniff around, looking puzzled. It was late, so Daisy shooed him off the couch and told him it was time to go home. Once outside, Pluto sniffed and sniffed until he finally picked up the scent of his missing treasure. He followed it to the "Miss Daisy," where Donald was just getting ready to hang his new stocking. In a flash, Pluto leaped through the port hole, snatched the stocking by the toe, and raced out—with a squawking Donald clinging desperately to the stretching sock. After a mad dash around town, Pluto finally wrested the prize from a worn-out Donald and carried it back to his doghouse. Donald settled for using his old stocking that year.

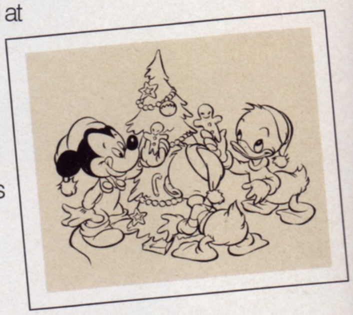
Let It Snow!

The whole town's still talking about the year Jack Frost paid an unexpected visit to their Southern California home. Toontown residents awoke one Christmas morning to find their village snuggled under a pristine blanket of snow. Best of all, Toon Lake had frozen over, too! Skates and sleds flew out of closets, and snowmen sprouted in every yard as the townsfolk took advantage of this most unusual gift from Santa. Mickey and Minnie even hitched good old Dobbin to an antique sleigh and settled in for a romantic ride. But Dobbin had other ideas. Halfway through town, he decided that rather than pull the jingling sleigh, he'd ride too! So much for romance.



Kids Like It, Too!

In Toontown, when it comes to Christmas, it's hard to tell the grown-ups from the kids. It got so bad at one point that the kids sent a delegation to City Hall to complain. In addition to having to stand in line behind the adults for a turn with Santa, getting just the leftovers from the cookie jars, and finding themselves with only broken pieces of candy canes, the kids were really upset about the "Christmas Tree Situation."



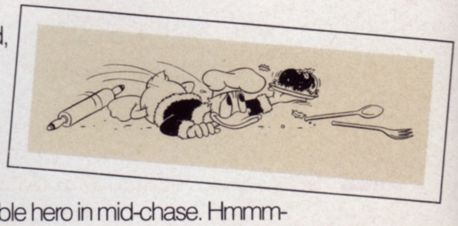
It seems that over the years the adults had become more and more concerned with who had the tallest, the fullest, the greenest tree, and whose ornaments were the most beautiful. Now the trees were so special, the ornaments so elaborate, that the kids were told, "Look; but don't touch!" Where was the fun in that?

"We want Christmas back!" they demanded.

When the grown-ups realized how far away they'd gotten from the spirit of Christmas, they were ashamed. They vowed it would never happen again. And so a tradition was born: each year, every household has at least one tree for kids only. These trees are kid-selected, kid-size, kid-decorated, and—best of all—all the ornaments are edible!

Plum Pudding, Anyone?

The ongoing war between Donald Duck and his tree-dwelling neighbors, Chip 'n' Dale, has been the subject of many hilarious cartoons. Occasionally, the antics of these adversaries have been known to get out of hand. One year as Christmas approached, Daisy—who'd had about enough of their quibbling for one year—reminded Donald that Santa might not look kindly on his treatment of the chipmunks. This stopped our irascible hero in mid-chase. Hmmm-mm. Maybe he'd better try to do something nice for those pesky scamps—before it was too late.



He'd make them a holiday treat! Out came the pots and pans and recipe book. No one was allowed in the kitchen while he created his wonderful concoction, but the smells drifting out the window said something delicious was in the making. Finally, it was finished. Donald proudly carried his masterpiece to the table. But, uh, oh. It seems Chip 'n' Dale just couldn't wait. They scampered in, chasing each other around Donald's feet until...crash! Down went Donald, plum pudding and all.

And while he fumed, the chipmunks finished every bite.

Happy New Year!

"Christmas in Toontown" illustration by Matt Mew

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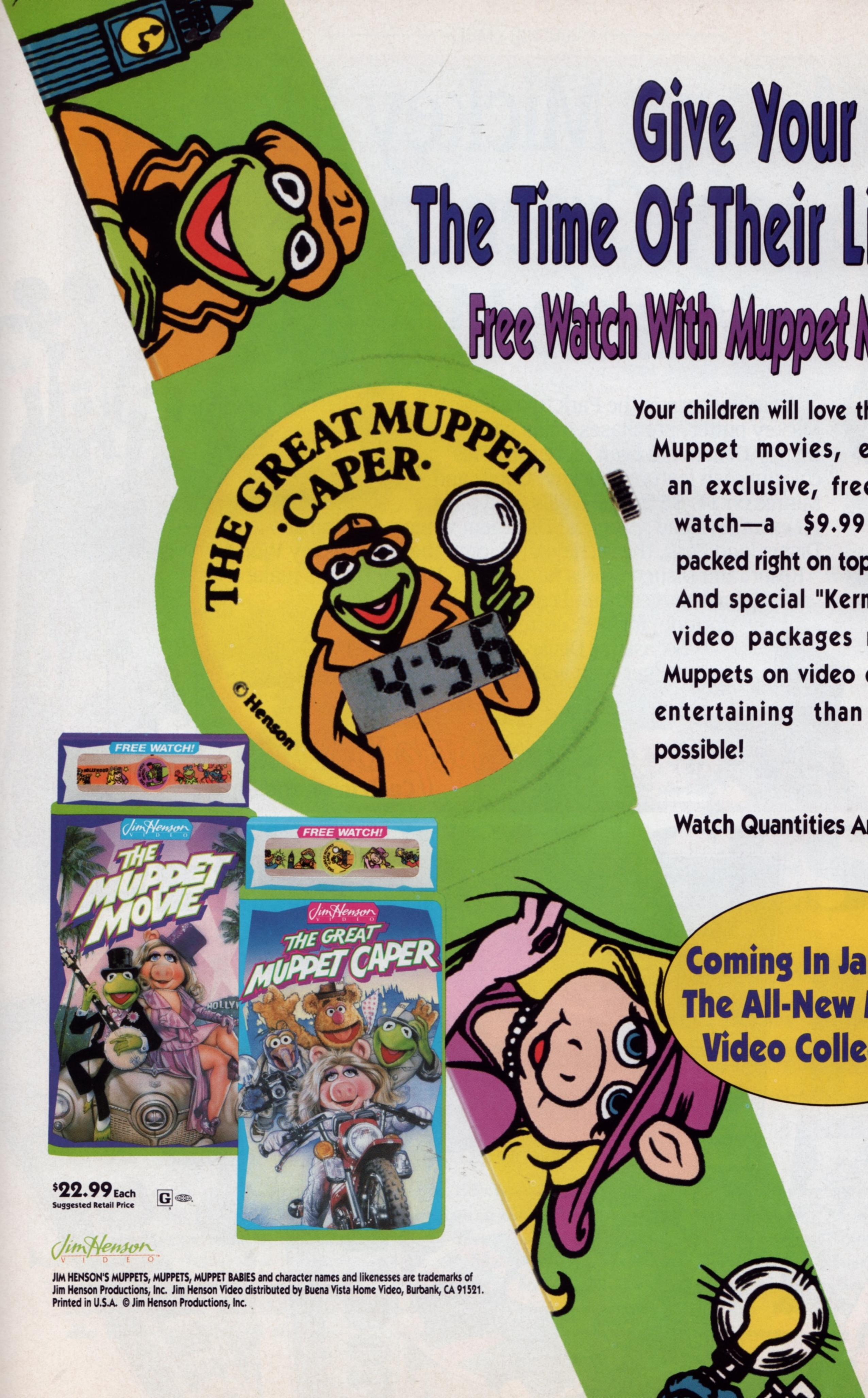
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PRE
ABBEY ROAD

THE BIGGEST STORY EVER TOLD

DINOSAURS THUNDERING INTO NEW PROJECTS

By Jeff Kurtti

Just north of Hollywood in Studio City, California, there is a movie studio that has been the home of many of television's historic families. On this studio lot were filmed the domestic dilemmas of Steve Douglas and "My Three Sons," the single-woman saga of Mary Richards in "The Mary Tyler Moore Show," the castaway catastrophes on "Gilligan's Island." More recently, the families of "Roseanne," "A Different World" and "Evening Shade" have called this studio home.

For the past two television seasons, this same studio

Recently, the whole Sinclair family—and even a few of their friends—gathered in a recording studio to produce their first album.

has been home to a *big* new family, with even more "historical" significance, since their story is sixty million and three years old.

"Dinosaurs," now in its third season on ABC-TV, is a pre-hysterical comedy revolving around the daily lives of the Sinclairs—a highly evolved domesticated dinosaur family—that provides a comedic look at contemporary society in the process.

An extraordinary team of skilled humans, in front of and behind the camera, work around the clock so that every detail of "Dinosaurs" can convince viewers that the world they see portrayed is real. Sets, costumes, and visual effects create the world in which the Sinclairs live; while writing, voice and movement performance, and intricate animatronics and puppetry create the living, breathing, screaming, howling, wisecracking characters themselves.

Sound stage 10 practically bursts with the "Dinosaurs" physical habitations. Not only are there standing sets for the Sinclair's home, but what appears to be at least an acre of steaming, primordial jungle—complete with plants, rocks, cliffs, animals and, of course (Earl's livelihood), trees.

The "Dinosaurs" cast itself combines the talents of several performers. In most cases, the complex character costume contains a human movement performer, whose bodily expressions not only move the characters from place to place, but establish the character's posture, rhythm and cadence. A puppeteer animates the head, face, eyes and mouth from a complex console located just out of camera range. This console functions with the mechanics of the character head by radio control, so the costumed characters have far more freedom of movement than earlier animatronics characters. Finally, character voices are recorded in a studio, in synch with the completed film.

Across the studio lot, in an expansive warehouse space located in the lower level of another huge sound stage, an intricate 24-hour operation ensures that Earl, Fran, Robbie and the whole Pangean panorama come to life every Friday night.

"We make 23 minutes of film a week, using puppets and animatronic technology. If we were working on a feature film, we might expect to complete five minutes of film a week," says David Barrington Holt of Jim Henson's Creature Shop. "Due to the intense schedule here, we have to maintain everything in a state of continual availability, which is really unprecedented." That means that any and every costume and puppet can be called to the set at a moment's notice.

The major players of the "Dinosaurs" cast were initially designed, created and fabricated at Jim Henson's Creature Shop in England. Since their arrival in Southern California for continuous use, they have been upgraded and redesigned on an ongoing basis. The thirty-five-plus specialized human talents at work in the "Creature Shop West" come from Jim Henson's Creature Shops in London and New York, as well as a group specially hired for "Dinosaurs" in Los Angeles.

A typical day begins at 4:00 a.m., when first crews arrive at the Creature Shop to do touch-up painting and make-up to the cast. Crews then work to prepare and transport costumes and puppets up to the sound stage, making ready for the arrival of the stage crew at 7:00 a.m. Then begins the actual shooting, which can often run as long as 12 to 14 hours. At the end of the shooting day, every costume and character must be transported back to the Creature Shop, where all the components are painstakingly examined, repaired, and readied for the next day's shooting. Normally, the only time the Shop is without activity is between two and four in the morning.

This nearly 24-hour operation is not only to make sure that the "Dinosaurs" cast look their best for the cameras, but that they function to their optimum mechanically and with the greatest comfort and mobility for the movement performer inside the costume.

All this attention to detail has led to a finished product of such amazing technical virtuosity that it is difficult to regard the "Dinosaurs" as anything less than real.

All "material girl" Charlene wants is to shop till she drops.

To be sure you don't forget why you "gotta love me," Baby Sinclair put it to music.

Their television success has naturally inspired other gargantuan "Dinosaurs" projects. In late October, Walt Disney Records released "Dinosaurs: Big Songs," a musical companion to the series, starring the Sinclair family and their friends on 12 original songs.

Setting the dinosaurs to music are Stuart Pankin (Earl), Jessica Walter (Fran), Sally Struthers (Charlene), Jason Willinger (Robbie), Kevin Clash (Baby), and Florence Stanley (Grandma). In addition, Sherman Hemsley, Sam McMurray, and Suzie Pakinson, recurring character voices on the show, join in this Jurassic Jam Session.

Toiling at the Wesayso Company, Earl, Roy and the tree-pushers sing the blues on "Poor Slobs with Terrible Jobs," while Mr. Richfield revels in his rock 'n' roll number, "Cold-Blooded Guy." Charlene and her friends do-wop "A Perfect World," in which they would shop, date, and "not end up as fuel." Robbie belts out his ideas of being ruler of teenage Pangea in "I Wanna Be King." Grandma Ethyl never tires of socking it to Earl in "Grandma's Coming," and "I'm the Baby" is Baby's take on why everyone's "gotta love me."

COMPACT DISC
DINOSAURS
BIG SONGS

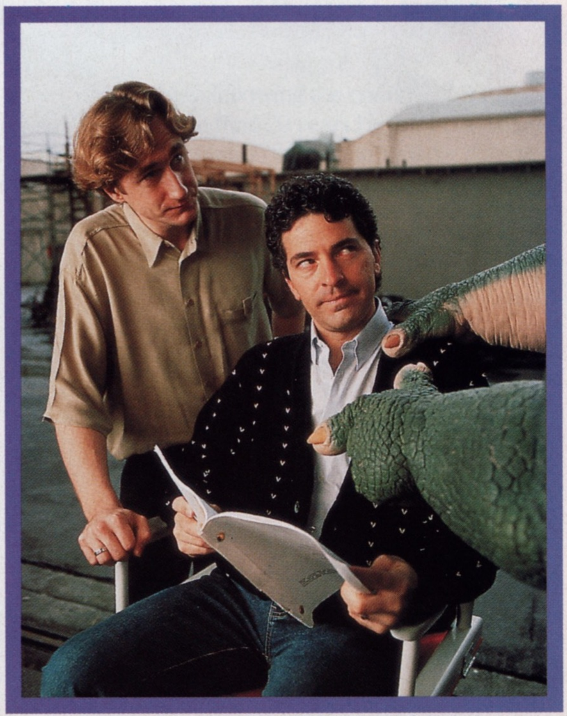
The first music video from the "Dinosaurs: Big Songs" album, which features "I'm the Baby," premiered in late October as part of the ABC prime-time broadcast of "Dinosaurs," after which it continued airing on The Disney Channel and cable music video stations nationwide.

In February, the well-known Walt Disney Records Storyteller Series will release "Earl's Classic Tales." These are specially "Dinosaur-ized" versions of classic stories told in the inimitable tongue-in-cheek style of Earl Sinclair to his loud-mouthed Baby. The stories he tells are "Cinderellasaurus," "Little Red Riding Horn," "Goldiescales and the Three Giant Sloths," and "Hanselsaurus and Gretadactyl." Early next year, Earl will read "Cinderellasaurus" to Baby as part of a "Dinosaurs" episode.

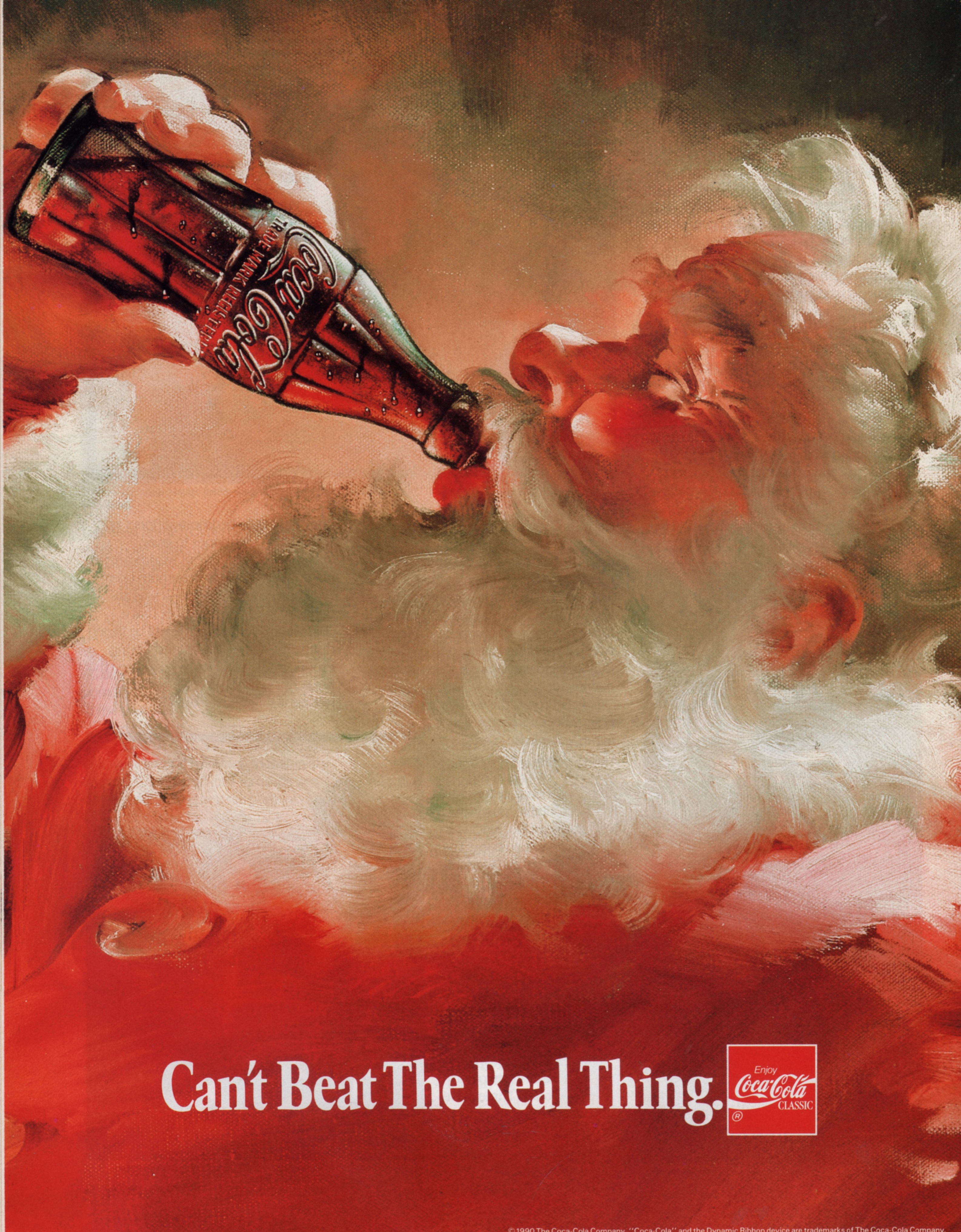
Buena Vista Home Video has released six popular "Dinosaurs" volumes, each cassette featuring two complete episodes. Three more volumes are tentatively scheduled for release in February.

This in addition to a whole line of merchandise from T-shirts to bedroom slippers as "Dinomania" continues to grow.

What entertainment worlds are yet unconquered by this behemoth talent? Hold onto your popcorn—it was announced in early September that a "Dinosaurs" feature movie will be filmed during the show's hiatus next spring. Producer Michael Jacobs confirmed that the script is now being written and release is targeted for late 1993.



Executive Producers Brian Henson and Michael Jacobs (who is also co-creator) take direction from Earl.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Recording artist Aaron Tippin at the Neon Cactus grand opening.

Dancers and listeners are entertained by Dave Durham's band at the Neon Armadillo.

DISNEY'S NEON COUNTRY CONNECTION

Country-Western Clubs for Disneyland and Walt Disney World

By Anne K. Okey

Country music has been an American tradition since the first settlers began moving into the misty valleys of the Appalachian mountains. Changing and growing with the nation, it has struggled over the years to gain a foothold in mainstream America while retaining its unique flavor. Today, that foothold is more secure than at any time in its history.

Clubs featuring country music are flourishing in cities large and small across the nation. Young and old alike are joining in line dancing, two-stepping, and swing as never before.

At the Disney resorts, guests flock to the Neon Armadillo on Pleasure Island at Walt Disney World in Florida and the brand new Neon Cactus at the Disneyland Hotel in California.

Why the sudden upswing, and will it last this time around?

Bob Kingsley, host of radio's nationally syndicated "Country Top 40 Countdown" for the past 14 years, has been following the country scene for more than 20 years.He feels that today's fascination with country is far different than the country-mania that swept the nation back in the early '80s.

"What happened a few years ago," he says, "was a fad...it was based on a movie, 'Urban Cowboy.' They started making music to fit the fad. It was bound to fade.

"Today, it comes from the real people. People are coming to country, country is not going to them. It's about storytelling and what people believe in."

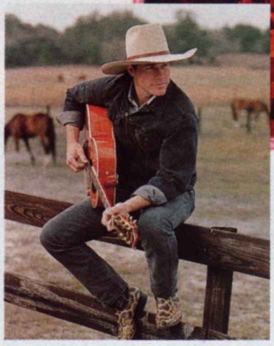
Much of country music's current popularity can be credited to today's rising young performers. Garth Brooks, Clint Black, Marty Stuart, Travis Tritt, Rodney Crowell, Mark Chestnut, Mark Collie, Tricia Yearwood,

Local DJ Sean Parr practiced line dances with Goofy and instructor Patty Henderson at the Neon Cactus opening.

Pam Tillis, Patty Loveless and Wynona Judd are just a few of the names that are recognized across the board. Among these, too, is Aaron Tippin who, with Kingsley, was on hand for the grand opening of the Neon Cactus last October.

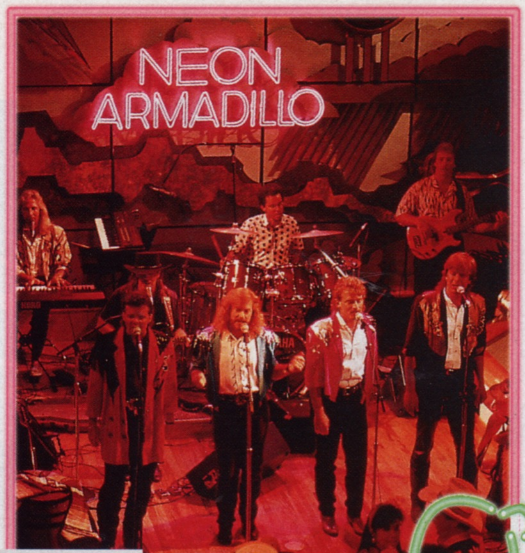
Although he played around with music in his teens, Tippin didn't seriously consider a career in country until his early 20s.

"I had my commercial pilot's license at 22," he recalls. "But then the energy crunch came along and the airlines started laying off pilots. I decided to go to my back-up plan...that went over well with my folks, 'Hey dad, I'm going into a real stable line of work—I'm going to be a country singer.'"



Like most country artists, Tippin is involved in the total creative process—writing, singing and playing. He also collaborates on the videos of his songs. And like most country music, his songs tell stories of everyday life. For instance, his popular, upbeat "There Ain't Nothin' Wrong with the Radio" came to him while he was driving his beat up old car on the country back roads with a friend. His video for "I Wouldn't Have It Any Other Way" was based on a true story about a factory that was closing and an employee buy-out.

"I believe the most important thing in country songs is what you say," he explains, "the 'ethics' theme, and storytelling...really getting back to the 'roots' of country music."



Dave Durham (left) says he and his Bull Durham Band do more than just play music. "We put on a show," he says, "so everyone can have a good time."

Disneyland guests who want to sample a little country can stop in at The Neon Cactus, formerly Sgt. Preston's Yukon Saloon. They'll find a cozy, friendly setting with live, down-home entertainment provided by the talented Fort Worth Cats every Wednesday through Sunday from 9 p.m. to 1:30 a.m. Dance lessons are sandwiched in between sets by emcees Chrysty Beverly and Patty Henderson in such a casual, relaxed manner that it's almost impossible to resist joining in on the fun.

Visitors to Walt Disney World are in for a special treat at the Neon Armadillo where Dave Durham and the Bull Durham Band entertain. Dave Durham, who has recently signed with a record label, says "I guarantee that anyone who comes to see us at the Neon Armadillo will have a great time...will leave with a fulfilling experience, and different insights into what country music is all about."

He loves the international flavor of his audience. "The room changes nightly," he explains. "One night you might have a group from Great Britain, or perhaps New Zealand. Or Canadians. Everything from California to Hong Kong."

What makes Durham's band a little different than some club bands is the "show."

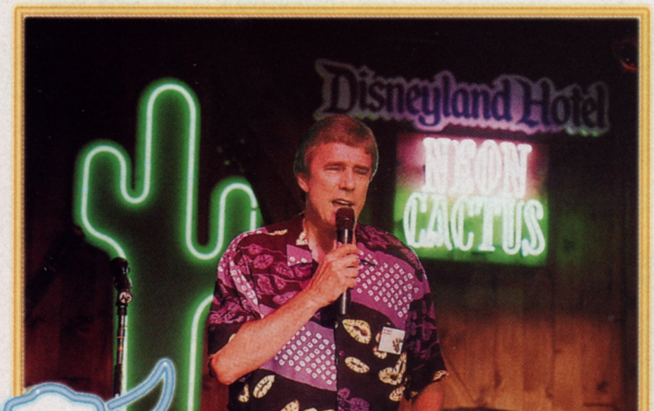
"I customize my show to appeal to who's there at the time," he says. "I like to play with the audience. The main thing is to have fun with them and to get them to participate."

Participation ranges from getting out on the dance floor, to stepping on stage and singing with the band, to just sitting back and enjoying the music. And, the Bull Durham Band is "on stage" even when they're off.

"Generally, I'll announce before a break, 'We'll be over here, this is where we hang out. If anybody wants to come over and howdy and handshake, we'd love to meet you.'"

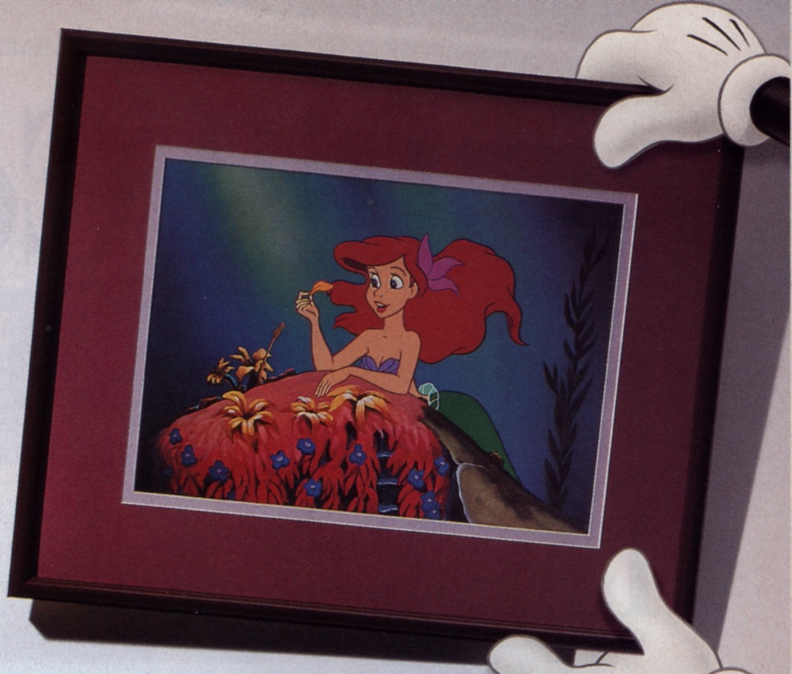
The common thread that seems to bind all country performers is their love of the music and the thrill they get out of sharing it with an audience. This, even more than the trappings of fame.

As Aaron Tippin likes to say, "If it ends tomorrow? Yes, ma'am, you come down to Nashville, if I ain't playing in a honky-tonk, I'll be down there writing a song. Write that down!"



King of the "Country Top 40 Countdown," Bob Kingsley welcomes guests to the newly opened Neon Cactus at the Disneyland Hotel.

A spectacular sunset behind this neon armadillo on Pleasure Island.



THE
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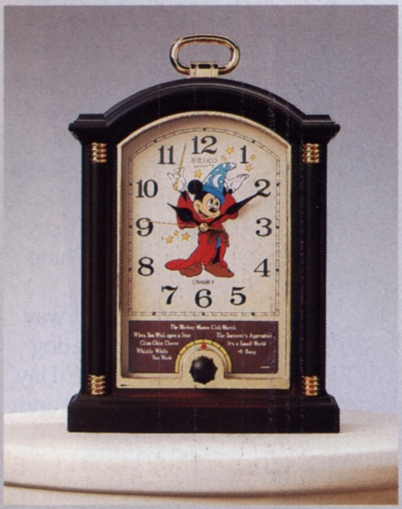
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Bill Cottrell: Walt's Search for Perfection

By Libby Slate

In March 1979, Bill Cottrell became the first person to celebrate 50 years employment with The Walt Disney Company. He had started in the Ink & Paint Department, then went on to hold such positions as cameraman, film cutter and animation director. Moving to the Story Department, he wrote and directed sequences for "Snow White and the Seven Dwarfs" and was a writer for such other classics as "Pinocchio," "Saludos Amigos," "The Three Caballeros," "Alice in Wonderland" and "Peter Pan." He also helped to develop the television series "Zorro."

Cottrell went on to become president of the Company's research and design division, WED Enterprises (now Walt Disney Imagineering), and was president of the Disney family's corporation, Retlaw Enterprises, when he retired in 1982.

Besides this impressive resumé, Cottrell holds another distinction: in 1938 he married Hazel Sewell, sister of Walt's wife Lillian, whom he met when she was in charge of the Ink & Paint Department.

"I suspect people thought, 'Oh, he's marrying the boss' sister-in-law,'" Cottrell recalls at his Toluca Lake, California, home, just a few miles from the Burbank-based Disney Studios. "But I probably had more money than the boss back then."

The two couples often traveled together on expeditions which Cottrell considers some of his life's highlights.

"These trips were not just going someplace to a location, it was what we did when we got there," he says. "Walt seemed to have a sense of history and geography, and he knew what was worthwhile seeing.

"When we went to the Statue of Liberty, he wanted to see what there was about it that the public wanted to see. All this was before Disneyland—I figured out later that he wanted to know what made five or ten million people want to see that statue."

Walt (left) and brother-in-law Bill Cottrell assist a few of the "actors" hired to lend an air of authenticity to the 1934 cartoon release, "Peculiar Penguins".

In 1941, Cottrell was one of several Disney artists and writers who joined Walt on a South American trip that was part State Department goodwill mission, part research project for what would become "Saludos Amigos" and "The Three Caballeros."

"Our airplane stopped for refueling on a little landing strip in Brazil," he remembers. "It was practically in the jungle, but there was a huge crowd of people who had come to see Walt. He went out. He was excellent at public relations; good with people."

Knowing Walt so well, what one quality about him first comes to mind?

"Perfection," Cottrell replies immediately. "Walt hoped for a perfect world. Of course, he realized he couldn't always get it. That's why he sent artists and animators to art school—to improve, and brought art teachers into the Studio for classes. He had animals in the Studio on Hyperion Avenue for them to study. He gave everyone the opportunity to be a better artist.

"Walt would look at a piece of animation," Cottrell continues, "say it was a dog scratching. He would say, 'You know, that isn't the way a dog scratches. A dog does this'—and he'd lay down on the carpet and imitate it."

Such attention to detail was also evidenced by Walt's insistence that the animated film characters have distinct personalities, and by his penchant, years later, for acting out the vignettes that would be depicted by the Audio-Animatronics figures in his attractions.

"Walt didn't say, 'I want excellence, or quality'," Cottrell sums up. "He just wanted something better."

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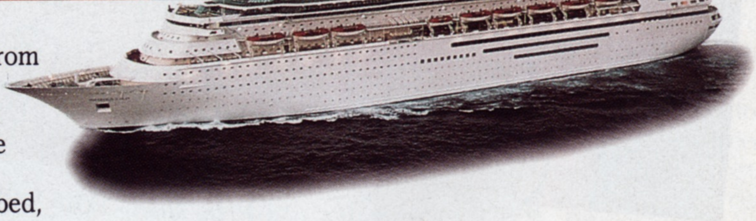

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•FEATURE STORY•

Golf Vacations FORE The Whole Family

Making the Rounds of the Magic Linkdom

by Tim Rosaforte

You think about Walt Disney World, you think about the Magic Kingdom and EPCOT Center and the Disney-MGM Studios Theme Park. You think about kids, or being a kid again.

What you *don't* think about is "buddy bonding" or teeing it up from sunup until sundown. You don't think about golf.

Conversely, nothing's worse than the guilt of a golf vacation knowing your family has to be left at home because there's really nothing for them to do while you're out on the course.

Serious golf and family vacations have just never been a match.

The Grand Floridian watches early play on the 17th hole of Magnolia.

This was all part of the thought pattern in expanding the golf operation at Walt Disney World to put it on a par with the great golf destinations not only in Orlando and Florida—where the competition is intense—but nationally. By adding two new golf courses, Osprey Ridge and Eagle Pines, Disney has expanded its "Magic Linkdom" to a par of 396 stretched over 99 holes of golf.

Now you can go to Walt Disney World just to play golf, or you can go with the family, who won't mind a bit if you bring the clubs along.

The expansion (completed last spring) was necessitated by demand. There was nothing wrong with the Magnolia, Palm and Lake Buena Vista courses, the heart and soul of the golf operation at Walt Disney World. They were always jampacked. As far back as 1971, the PGA Tour thought they were good enough to be host sites for the Disney Classic. Twenty years later, Paul Azinger calls them his favorite courses on the PGA Tour. But they were old Florida classics. They were *It's a Small World* and

Palm Course No. 16

Magnolia Course No. 4

Pirates of the Caribbean compared to some of Disney's newer, laser-light attractions.

Walt Disney World needed some courses that were comparable to *Splash Mountain* and *Star Tours*. They needed high-tech golf that would complement the Palm, Magnolia and Lake Buena Vista courses, make them even more attractive as part of a package.

"Three first-rate resort courses just aren't enough anymore," said Mike Beaver, manager of Walt Disney World golf and tennis operations.

Bonnet Creek Golf Club became part of the Disney blueprint in the late 1980s. The $25 million investment was part of a masterplan for the growth of the resort. Pete Dye and Tom Fazio, two of the world's most famous golf course designers, were logical choices. Ground was broken in late 1990. Fourteen months later, the project was completed.

Dye originally talked with Walt Disney about designing the first courses at Walt Disney World. The concept would be a composite duplication of the great golf holes around the world, using the Disney Studios to reproduce simulations of the seals and rocks at Cypress Point, the coal yards at St. Andrews, the Nelson and Hogan bridges from Augusta National. However, when Walt died in 1966, that idea was put aside, and the job went to Joe Lee, a more conservative designer who worked closely with Dick Wilson at Bay Hill, Doral, and Pine Tree.

Eagle Pines No. 18 near the futuristic new club house.

Lee designed the Magnolia, Palm and Lake Buena Vista courses in the late 1960s, and they were perfect for what Walt Disney World needed at the time. The "Mag" has hosted U.S. Open qualifying and the PGA Juniors. The Palm was ranked by *Golf Digest* as one of the Top-75 resort courses in the United States, and has been a host site for the Oldsmobile Scramble. Lake Buena Vista, always considered the third of those three, was one of the host courses for the Disney Classic Pro-Am.

A Mickey-driven golf cart at Osprey Ridge No. 8.

Recently, Walt Disney World was named a Gold Medal winner by *Golf Magazine*, distinguishing the resort as one of the 17 best complete golf resorts in the country—right up there with Pebble Beach.

Working together on a parcel of land in the northeastern part of the 43-square-mile Resort property, Dye and Fazio designed two completely different courses. Dye's Eagle Pines layout is unique in that it is a Pete Dye golf course that can be played without a death grip on the club—it was designed with resort guests in mind. Jay Overton shot 61 on it during the North Florida PGA Section Championship in August, when the course was nearly stretched out to its capacity of 6,772 yards.

"This should be as simple to play as there is, as quick to play as there is," Dye said. "I did everything as opposite as I've ever done."

Dye's reputation is for building the most demanding courses in the world. Layouts like the TPC at Sawgrass, PGA West and The Ocean Course at Kiawah Island have been called "Dye-abolical." But the lines at Eagle Pines are not as severe. There's not even one island green on the golf course. The central theme is not railroad bulkheading, but a smooth transition area into pine straw and sand.

"This is one course of mine that just may burn down," said Dye, a reference to his previous trademark of using wood to define targets from hazards.

In designing Eagle Pines, Dye borrowed a concept he used at Old Marsh Golf Club, a top-100 private course in Palm Beach Gardens, Florida. Rather than building greens with hazards in front, he would open up the targets and make them extensions of fairways. All the trouble would be left or right.

"I think we've created something very different by making it low-profile," Dye said.

The Fazio course, which measures

Lake Buena Vista Club No. 16.

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Another hidden Mickey on the Bonnet Creek putting green.

Mouse trap! On Magnolia No. 6.

7,101 yards from the back tees, is more dramatic to the eye and has already become the course everybody wants to play. Osprey Ridge has more elevation changes to it than Eagle Pines. It looks a lot like the work Fazio did at Emerald Dunes in West Palm Beach, where he moved enormous amounts of earth to create vistas that are usually not part of the Florida landscape.

Open less than a year, Osprey Ridge has already joined Emerald Dunes, Lake Nona, Old Trail, Hammock Dunes and Golden Eagle on the list of Fazio's best work in the Sunshine State.

Fazio, voted Architect of the Year in 1989 by *Golf Course News*, dug ponds and used the dirt to build tees and greens. He was able to wind the course through existing wetland and natural areas, blending in what was manmade with what was already there. If there's a trademark hole, it's the par-5 16th, an incorporation of Fazio's imagination and the property's existing beauty.

"We just tried to build two courses that were dead opposites," Dye said. "He piled the dirt up and I built it low. Some'll like one. Some'll like the other. They'll both be happy."

After tackling the Dye and Fazio courses, golfers are ready for a delicious meal in the new club house.

The natural beauty of central Florida adds to the thrill of golf at the Disney Vacation Club.

22 YEARS OF A CLASSIC

PGA Tour players competed in the 22nd annual Walt Disney World/Oldsmobile Golf Classic last October 15-18. The Classic is a late-year gathering of the top players on Tour vying for a prestigious spot in the season-ending Tour Championship at Pinehurst, North Carolina. This year, as usual, it was staged on three courses: the Magnolia, Palm and Lake Buena Vista. The cut was drawn following Saturday's third round, after each player had completed a round on each course. Sunday's final round featured the low 70 and tie players, all playing the Magnolia.

This year's winner was John Huston, whose final score of 26-under-par 262 was only one shot off tying the all-time PGA Tour record. On the last day of play, Huston scored 10 birdies to shoot a 62, effectively annihilating the other 72 players in the field, and earning him $200,000.

Last year's winner, Mark O'Meara, shot a 21-under 267, winning $180,000 and a spot at the coveted Pinehurst tournament.

Over the years, the Classic has had its share of exciting moments. Twice, players have come from back in the pack to shoot 63s on the final day, wresting the title from would-be champions. In 1985, Scott Hoch's final-round 3-under 69 couldn't hold off Lanny Wadkin's charge. Two years later, 1991 winner O'Meara was beaten by a stroke when Larry Nelson posted a blistering final round.

The Walt Disney World/Oldsmobile Golf Classic has grown in 22 years. But from its first year, 1971, when the top four finishers were Jack Nicklaus, Deane Beman, Arnold Palmer and Lanny Wadkins to this year's victors, it has been magic.

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Mickey's Nutcracker

Disneyland's Newest Holiday Tradition

By John McClintock

The Christmas season at Disneyland has always been a time of cherished traditions: the giant Christmas tree in Town Square, the strolling carolers on Main Street, the daily "Very Merry Christmas Parade."

Of course at Disneyland, as elsewhere, some traditions are newer than others. In department stores you may hear "Deck the Halls" alongside "Jingle Bell Rock," and at Disneyland there's usually a bit of contemporary fun to be found even in Christmas classics.

Consider The Nutcracker, the perennially popular Tchaikovsky ballet about a little girl who rescues the Nutcracker Prince and journeys with him to his enchanted Candyland kingdom. In most communities, theater-goers may choose from among several different productions of The Nutcracker ballet.

Last year, Disneyland added to the mix with Mickey's Nutcracker, a live stage adaptation that is being revived for Christmas 1992 and shows signs of becoming the newest Disneyland holiday tradition. It is, to say the least, distinctive. The fact that Minnie Mouse is its heroine (while its Nutcracker Prince bears a suspicious resemblance to Mickey Mouse) is just an early clue that this particular version of the Nutcracker tale takes a few "nutty" detours on its way to Candyland.

Mickey's Nutcracker uses Disney characters and the creative ingenuity of Disneyland's Entertainment division to retell—and gently spoof—the original in a comedy song-and-dance version. It's light and bright as tinsel...and as Goofy as it wants to be.

Like its ballet inspiration, Mickey's Nutcracker begins at a lavish Christmas party. Hostess Minnie receives a gift nutcracker shaped like Mickey Mouse. (There actually is such a nutcracker, a favorite among gift-givers and Disney collectors for the past three Christmases.) When the guests depart and the clock strikes midnight, Christmas magic transforms the inanimate nutcracker into Mickey the Nutcracker Prince.

Mickey leads a troop of toy soldiers and, with Minnie's aid, overcomes the army of the Rat King. Then, with the Rat King still in pursuit, he and Minnie journey to Candyland in a Pluto-drawn open sleigh.

One unusual aspect of all this is the music to which Mickey and Minnie enact their adventures.

Tchaikovsky's well-known Nutcracker melodies are all there, but some of them have undergone remarkable changes. The Rat King, for example, makes his entrance in rap-style. The toy soldiers perform a swing-tap number. Other familiar Tchaikovsky dance pieces have been rendered as country hoedown, jitterbug and Big Band.

To support this energetic Broadway musical style, the cast of Mickey's Nutcracker includes some new singing and dancing players alongside the characters. The leader of the toy soldiers is a breathless comedy ingenue. The Queen of the Snowflakes is a brassy Big Band chanteuse.

During the 1991 holiday season at Disneyland, Mickey's Nutcracker first revealed its good-humored irreverence to surprised and delighted audiences. The show's return for Christmas 1992 is the triumphant culmination of a project that first stirred to life more than half a decade ago.

Bob McTyre, Vice President of Disneyland's Entertainment division and Executive Producer of Mickey's Nutcracker, recalls sorting through a variety of Christmas entertainment options in the mid-'80s.

"I was asking, 'What kind of stage show would give people a new reason to come to Disneyland at Christmastime?' You could do Mickey's Christmas Carol, which had been released in movie theatres around that time. You could do Peter and the Wolf. Or you could do

"The Nutcracker."

"We struggled with it for quite a while because we weren't sure how to do it. We began with some very traditional, classical presentations."

The classical approach didn't seem to be working. Finally, according to Mickey's Nutcracker Producer and Disneyland Director of Entertainment Mike Davis, it was decided, "If we were going to move it away from its traditional roots, we had to take it far away."

A team consisting of director Rob Roth, writer Tom Child, composer Jim Cox, designer Stan Meyer and choreographer Matt West began exploring more contemporary approaches.

When the creative team got together to puzzle over just how to blend Disneyland entertainment with the classical Nutcracker tradition, composer Jim Cox got the ball rolling by playing a record of "The Nutcracker" as performed by that most esteemed of musical maniacs, bandleader/comedian Spike Jones.

It worked. "A sort of light bulb went off," says Tom Child. "We realized we could take all the famous themes from 'The Nutcracker' and contemporize them."

The carefully calibrated balance of traditional and non-traditional carried over into Stan Meyer's set designs.

"Minnie's mansion is what everybody expects it should be," he says. "And Candyland is every child's expectation of what Candyland is supposed to be.

"But when you go from the mansion to the forest, the look is suddenly very crisp and bold."

In fact, the forest scene is based on the art of one-time Disney artist Eyvind Earle, who was responsible for much of the distinctive look of "Sleeping Beauty," and veteran Disney watchers don't miss the reference.

One of the things the creative team is most pleased with is the big, theatrical feel of the whole Mickey's Nutcracker production—that of a full-scale musical, complete with songs, dances and theatrical special effects.

Moreover, it differs from Disneyland's chorus-revue type shows in that it has a story to tell. It shares that distinction with such other recent Disneyland stage productions as Dick Tracy and Beauty and the Beast.

Among the production challenges, of course, was the "casting" of Mickey and the gang to act in roles which are somewhat unusual for them. According to all concerned, the characters passed the test with flying colors.

"It's fun to push them in different directions, and they can handle it," says Child. "I've become really impressed with them," adds Roth.

Says producer Davis, "It's all pretty campy, and yet I think its the kind of thing people expect when they come to Disneyland. It's a quality show and, with all those musical styles, we touch on every audience member's love of music—from classical to country, through the whole spectrum."

Cox faced the challenges of adapting that music, and then making it work amid the scene changes on the big Videopolis stage. He acknowledges music producer Bruce Healey as "the ultimate sounding board, the guy who really makes it work.

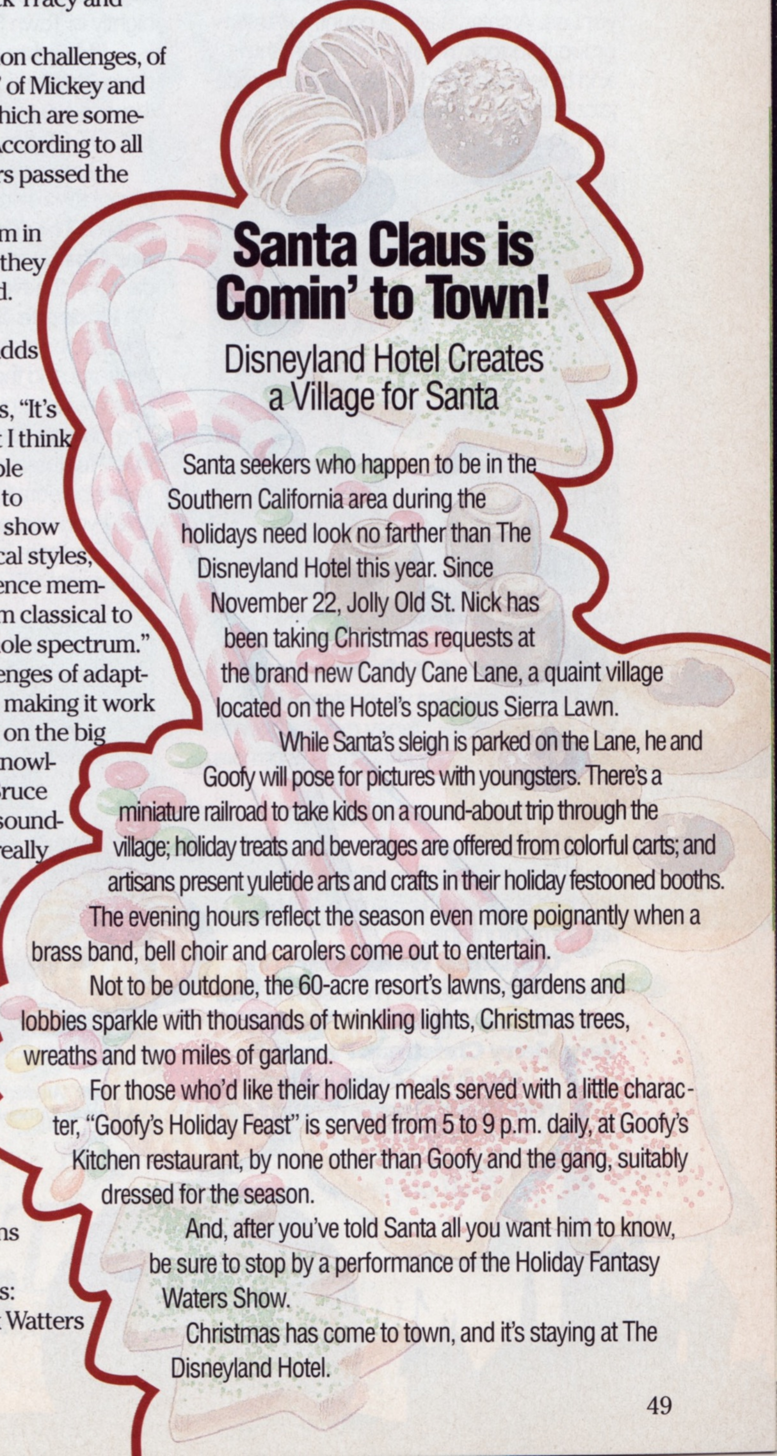
"Bruce is the one who tells you, 'This piece of hardware is not going to go from one side of the stage to the other during that piece of music, so you're going to have to try something else.'"

Cox also has kudos for the talented musicians who orchestrated his Tchaikovsky adaptations: Healey, Joe Alfuso, Mark Watters and Ken Whitcomb.

"It's not an easy job to take a very familiar piece of music and adapt it," he explains. "We had to radically alter some of these keys, but it sounds smooth and you'd never guess it."

Unconventional though it is, Mickey's Nutcracker is establishing itself as part of the Disneyland holiday repertoire.

Meanwhile, Disneyland audiences seem to love it. And, notes director Roth, "It makes me smile when I go out to Videopolis and there are thousands of people listening to a Tchaikovsky rap."



Santa Claus is Comin' to Town!

Disneyland Hotel Creates a Village for Santa

Santa seekers who happen to be in the Southern California area during the holidays need look no farther than The Disneyland Hotel this year. Since November 22, Jolly Old St. Nick has been taking Christmas requests at the brand new Candy Cane Lane, a quaint village located on the Hotel's spacious Sierra Lawn.

While Santa's sleigh is parked on the Lane, he and Goofy will pose for pictures with youngsters. There's a miniature railroad to take kids on a round-about trip through the village; holiday treats and beverages are offered from colorful carts; and artisans present yuletide arts and crafts in their holiday festooned booths. The evening hours reflect the season even more poignantly when a brass band, bell choir and carolers come out to entertain.

Not to be outdone, the 60-acre resort's lawns, gardens and lobbies sparkle with thousands of twinkling lights, Christmas trees, wreaths and two miles of garland.

For those who'd like their holiday meals served with a little character, "Goofy's Holiday Feast" is served from 5 to 9 p.m. daily, at Goofy's Kitchen restaurant, by none other than Goofy and the gang, suitably dressed for the season.

And, after you've told Santa all you want him to know, be sure to stop by a performance of the Holiday Fantasy Waters Show.

Christmas has come to town, and it's staying at The Disneyland Hotel.

DISNEYLAND PARK

Disneyland guests who have made the park a Christmas tradition for more than three decades won't be disappointed this year.

Once again the **"Very Merry Christmas Parade"** marches down Main Street, U.S.A., for a twice-daily performance.

Youngsters can check in with **Santa** and his "Goofy" helper out at the Big Thunder Ranch Petting Zoo. And, the **Tree Lighting Ceremony** takes place nightly in Town Square.

THE DISNEYLAND HOTEL

New Year's Eve is an event for the entire family at The Disneyland Hotel. The giant celebration spotlights six different styles of music in three ballroom venues. A salsa band, a country-western group, two rock 'n' roll bands, a rhythm and blues band and a New Orleans-style jazz band will entertain guests from 8:30 p.m. to 1:30 a.m.

Happy Holidays from the Disney Theme Parks!

Meanwhile, **A Kid's New Year's Eve Party** provides youngsters with a light buffet, snacks, Disney movies, games and activities, Disney characters and more.

WALT DISNEY WORLD RESORT

The list of happenings around the Walt Disney World Resort during the holidays is as long as Santa's, but here are some highlights:

"Christmas Weekends" in the Magic Kingdom began Thanksgiving Day, featuring the enchantment of **"Mickey's Very Merry Christmas Parade."**

Toy soldiers march at Disneyland and in the Magic Kingdom at Walt Disney World.

Also in the Magic Kingdom, more than 100 performers, including a truly "Goofy" Santa, bring a **"Sparkling Christmas Spectacular"** to life in a magnificent stage show.

And, of course, the traditional **Tree Lighting Ceremony** takes place nightly in Town Square.

"Holiday Splendor," a song-and-dance celebration of winter holidays around the world, is performed twice daily at EPCOT Center, beginning December 19.

Guests can ring in the New Year at one of the Resort's many New Year's Eve parties. **The Top of the World Supper Club** is the place to be if you want to dance in the New Year. Or go tropical at the **Papeete Bay Verandah** where a delectable five-course dinner, specialty desserts and the tropical rhythm of "Tradewinds" invite you to dance all night. The **"Hoop Dee Doo Musical Revue"** features a real down-home New Year's celebration with country music and an all-you-can-eat country cookin' feast.

For more information on New Year's parties, call (407) 824-4321.

The cast of "Aladdin" has leaped from the silver screen to the Disney-MGM Studios Theme Park.

"Aladdin's Royal Caravan" arrives at the Disney-MGM Studios Theme Park on December 21. This daily show on wheels is inspired by the newest Disney animated classic.

A 26-foot giant, acrobats, scimitar tossers, a pair of golden camels, a giant ape and a very busy genie are just a few of the spectacles in this very lively parade.

PLEASURE ISLAND

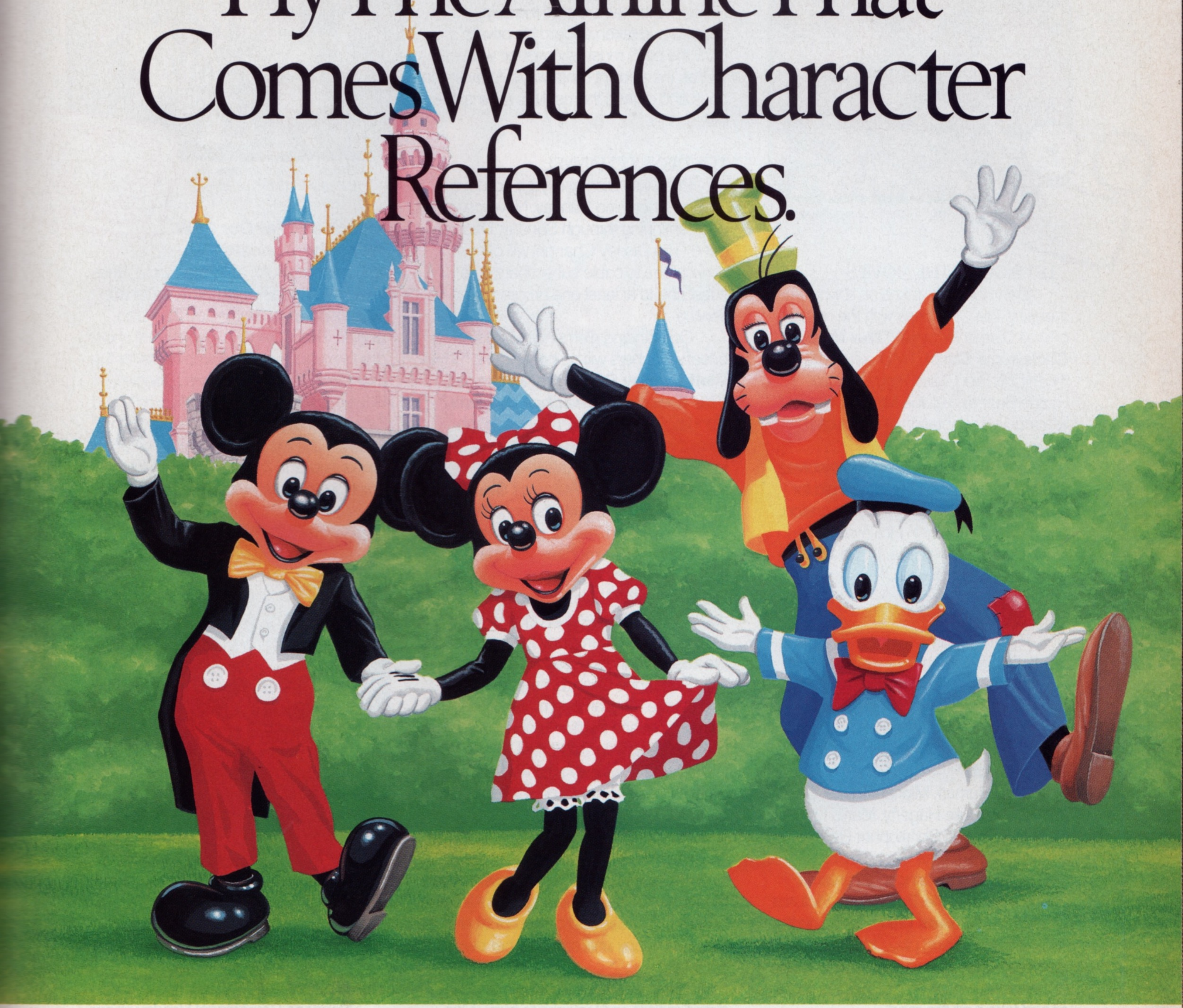
Where's the definitive New Year's Eve party? Where it's celebrated every night of the year, of course—Pleasure Island. And, because they're so good at it (they obviously have a lot of practice!), **New Year's Eve**—the real thing—has become their biggest event of the year.

Always looking for reason to party, Pleasure Island has added Mardi Gras to its list.

The party is big on feasting and bigger on festivities. Dance the night away at six nightclubs—or in the streets. Dine on gourmet foods. Party favors, a champagne toast, confetti and an eye-dazzling fireworks display are also part of the midnight countdown.

Kicking off 1993 in grand manner is quickly followed by Pleasure Island's **Second Annual Mardi Gras Parade and Celebration.** The Krewe of Caesar, direct from Metairie, Louisiana, headlines the event, to be held February 22 and 23. Stilt walkers, jugglers, the cast of the Island's 1930s-style Adventurer's Club and other surprise strollers will also appear in the parade. New Orleans-style food, Mardi Gras music, and a fabulous fireworks display and confetti round out the festive event.

Fly The Airline That Comes With Character References.



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"Scrooge" Caine in Muppetland.

LET'S GO TO THE MOVIES

"Bah Humbug" takes on a whole new meaning this Christmas with the release of Walt Disney Pictures' **"The Muppet Christmas Carol."** Michael Caine joins Kermit the Frog, Miss Piggy, Gonzo, Fozzie Bear and all the Muppet favorites in a musical adaptation of the classic Dickens' tale.

To find out how Hollywood resolves the fate of a political candidate's bid for office based solely on name recognition, catch Eddie Murphy in Hollywood Pictures' December release, **"The Distinguished Gentleman."**

HOME VIDEO

Three new films make it home for the holidays this season:

Whoopi Goldberg stars as a second-rate lounge singer who finds herself in the company of a convent of devout nuns in Touchstone Pictures' smash summer hit, **"Sister Act."**

Carol Burnett. Michael Caine. Denholm Elliott. Julie Hagerty. Marilu Henner. Mark Linn-Baker. Christopher Reeve. John Ritter. Nicollette Sheridan. No, they're not all appearing in an awards show. They're in the Touchstone Pictures' production **"Noises Off."** Based on the Tony-award winning play, "Noises Off" revolves around a less-than-stellar troupe of thespians who try to get their act together and take it on the road.

In **"3 Ninjas,"** three brothers spend their summer in a most unusual way: learning the ways of the Ninja from their grandfather. Good thing, because an evil Ninja-master has ordered the boys kidnapped and taken aboard his private ship. Now the boys must rely on their wits, as well as the ancient Ninja ways, to even the odds and defend themselves against the evil Master.

Get your "Sister Act" together!

THE DISNEY CHANNEL

Put a little Disney in your holidays—for free! Beginning Sunday, November 29 and continuing through Sunday, December 6, The Disney Channel will offer its service free to cable subscribers who subscribe to at least one programming service.

Outstanding elementary and secondary teachers will be honored on **"The Walt Disney Company Presents The American Teacher Awards,"** Sunday, December 6. The show highlights the unique skills and talents of 36 teachers from across the country.

"Wiping the Tears of Seven Generations" makes its world television premiere on Tuesday, December 29. This moving documentary tells the story of the Lakota Sioux's "Bigfoot Memorial Ride," when 300 Lakota Sioux horseback riders rode 250 miles through sub-zero weather to commemorate the lives lost at the 1890 Wounded Knee Massacre.

Roseanne Cash, Emmylou Harris and Carole King, among many others, sing original and familiar lullabies and other children's songs in **"Child of Mine."** This Disney Channel world premiere exclusive debuts Sunday, December 27.

The Emmy Award-winning series "Adventures in Wonderland" will air a **"Christmas in Wonderland"** on Friday, December 4. There's trouble when the Queen of Hearts hears about Alice's "white" Christmas and decides that she won't be happy until she gets her own snowfall.

The true story of a young man who defied racism and violence to pursue his dream of a better education is portrayed in **"The Ernest Green Story."** This exclusive original production will debut on the Magical World of Disney on January 31.

Fans of The Disney Channel will fall for **"Paula Abdul: Under My Spell,"** debuting on January 31. The concert offers many of her recent hits including "Rush" and "All I Want Is You."

Tune in on February 16, during The Disney Channel preview, for a very special telethon to benefit the Pediatric AIDS Foundation. **"For Our Children: The Concert"** will feature artists such as Paula Abdul, Kriss Kross, Michael Bolton, and Ted Danson (who performs a reading of "The Little Engine That Could") in a concert of children's music. Among the co-hosts for the event are Neil Patrick Harris (Doogie Howser), Maylim Baylik ("Blossom"), and Baby Dinosaur. During the concert, an 800-number will appear on your screen for donations to this worthy and, unfortunately, so necessary cause.

A Disney Channel telethon for the Pediatric AIDS Foundation.

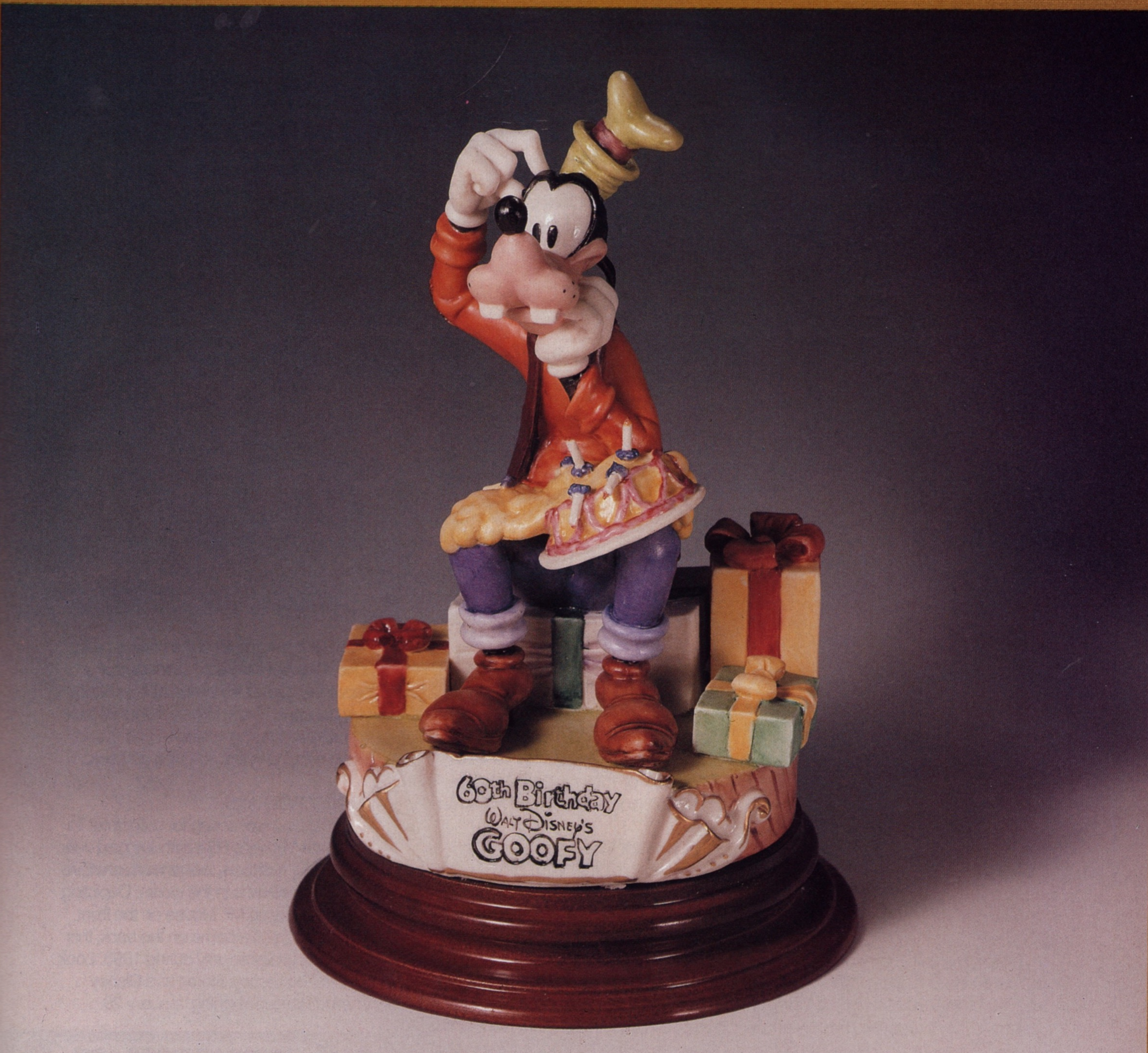
"Mickey's Nutcracker" at Disneyland on The Disney Channel December 9, 19 and 24.

TELEVISION

Seasons Screenings! Holiday cheer comes to television in a variety of formats.

Goofy and his son, Max, spin a fun-filled holiday tale in **"A Goof Troop Christmas."** This one-hour special includes a Christmas episode of "Goof Troop" along with other Disney holiday cartoons.

Have a white Christmas with **"Disney's Christmas on Ice II."** Champion ice skaters will showcase their talents while performing to holiday melodies.



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One of The Walt Disney Company's most lovable characters is celebrating his 60th Birthday this year. In celebration, FOREST LAMPS & GIFTS is issuing this commemorative sculpture of Goofy FOR ONE YEAR ONLY! There will be a maximum of 1,000 pieces produced.

At the end of the year, the mold will automatically be broken and no more of this Goofy sculpture will be produced. If at that time the number sold is 578 pieces, then that will be the total number of pieces created.

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RECORDINGS

You don't have to rub a lamp to get a copy of the **"Aladdin"** soundtrack. The adventurous tale of a young boy, a magical lamp and its very hip genie is available in stores everywhere.

The soundtrack features several songs by the Academy Award-winning team of Howard Ashman and Alan Menken, as well as new compositions by Menken and Tim Rice.

For those who prefer to take "Aladdin" to a new dimension, there's the **"Aladdin Sound & Story Theatre."** The 3-D play set features 40 minutes of audio adventure, a four-scene pop-up diorama, and two play-along figures. Children can recreate the original drama or act out their own adventures in the four different scenes.

Children can also relive the enchantment of Aladdin's journeys with the 15-minute audio cassette and 24-page storybook of the **"Read-Along Collection."** Original cast voices, vivid sound effects and music from the film bring the adventures to life. The collection also includes a special glow-in-the-dark hologram watch.

A **deluxe version** of the Read-Along features a 24-page hardcover storybook which includes pop-ups, pull tabs and moving parts.

The Walt Disney Records' Storyteller Series continues with a new **"Six Read-Along Stories with Carrying Case."** The six new classics include "Beauty and the Beast," "Pinocchio," "The Jungle Book," "Sleeping Beauty," "Oliver and Company" and "The Great Mouse Detective."

The three double-sided cassettes and six word-for-word narrated storybooks fit inside a beautifully illustrated carrying case.

THE DISNEY STORES

What would you call a credit card that has no annual fee, offers advance notice of store sales, character appearances, special events and promotions *and* savings on specially selected merchandise?

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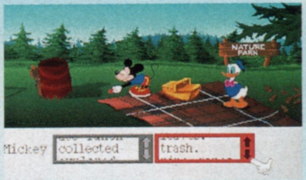
Best of all, Magic Kingdom Club members earn their Club discount on all purchases made with the card. Applications are available at all Disney Stores or by calling 1-(800) 222-1262.

COMPUTER SOFTWARE

Mickey Mouse and all his pals are back in this sequel to the popular "Mickey's ABCs!" In **"Follow the Reader,"** Mickey and the gang take a talking software adventure that helps children develop and sharpen their reading skills.

Children create and replay animated stories featuring Mickey, Minnie and friends in ten different locations. Then, children can print out the illustrated stories, color them and use them as read-alongs. Offered by Disney Software, this program requires an IBM/Tandy or 100-percent IBM-compatible 10MHz 286 or faster, plus 640K of memory.



Mickey's ABCs: The sequel.

ON THE BOOKSHELF

Attention, Disney Devotees! Can you name the original voice of Mickey Mouse? Can you explain why Eeyore wears a pink bow on his tail? Do you know the last names of Annette, Cubby, Tommy and the other Mouseketeers?

The answers can be found in the Hyperion Books' release, ***The Ultimate Disney Trivia Book,*** by Kevin Neary and David R. Smith. Smith, official Disney Archivist, has compiled the answers to more than 1,000 questions, covering classic characters, animated and live-action films, TV shows, Theme Parks—even Walt himself.

Veterans and their families, as well as Disney trivia buffs will really enjoy ***Disney Dons Dogtags: The Best of Disney Military Insignia from World War II.*** Classic examples of insignia developed by Disney artists for the armed forces during World War II are shown here in brilliant color. The book was written by Walton Rawls with a forward by Archivist David R. Smith.

Brando speaks! The only in-depth interview ever granted by Hollywood's legendary actor-turned-recluse, Marlon Brando, is captured in ***Conversations with Brando,*** by Lawrence Grobel.

Disney
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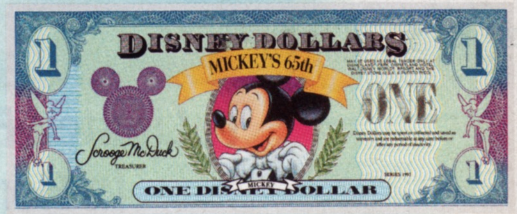
THE BEST OF DISNEY MILITARY INSIGNIA FROM WORLD WAR II

When America went to war, the Disney characters went too.

Get into the spirit of the holidays with ***The Twelve Days of Christmas,*** a beautifully illustrated version of a well-known yuletide carol. Noted folk artist Joanna Isles sets lords-a-leaping, maids-a-milking and ladies dancing in this delightful gift book.

DISNEY DOLLARS

Here's a real scoop for collectors! To celebrate Mickey's 65th birthday next year, **a limited edition, commemorative Disney Dollar** is in the works. Depicting a formally attired Mr. Mouse on the front and his Toontown home on the back, this bill will be available only during 1993. Look for it at The Disney Stores and Disney Theme Parks beginning January 26.



Limited edition Disney Dollar for Mickey's 65th!

First Television Special Ever

PAULA ABDUL:
UNDER MY SPELL

Disney Night Time

COMING IN JANUARY!

The Disney Channel

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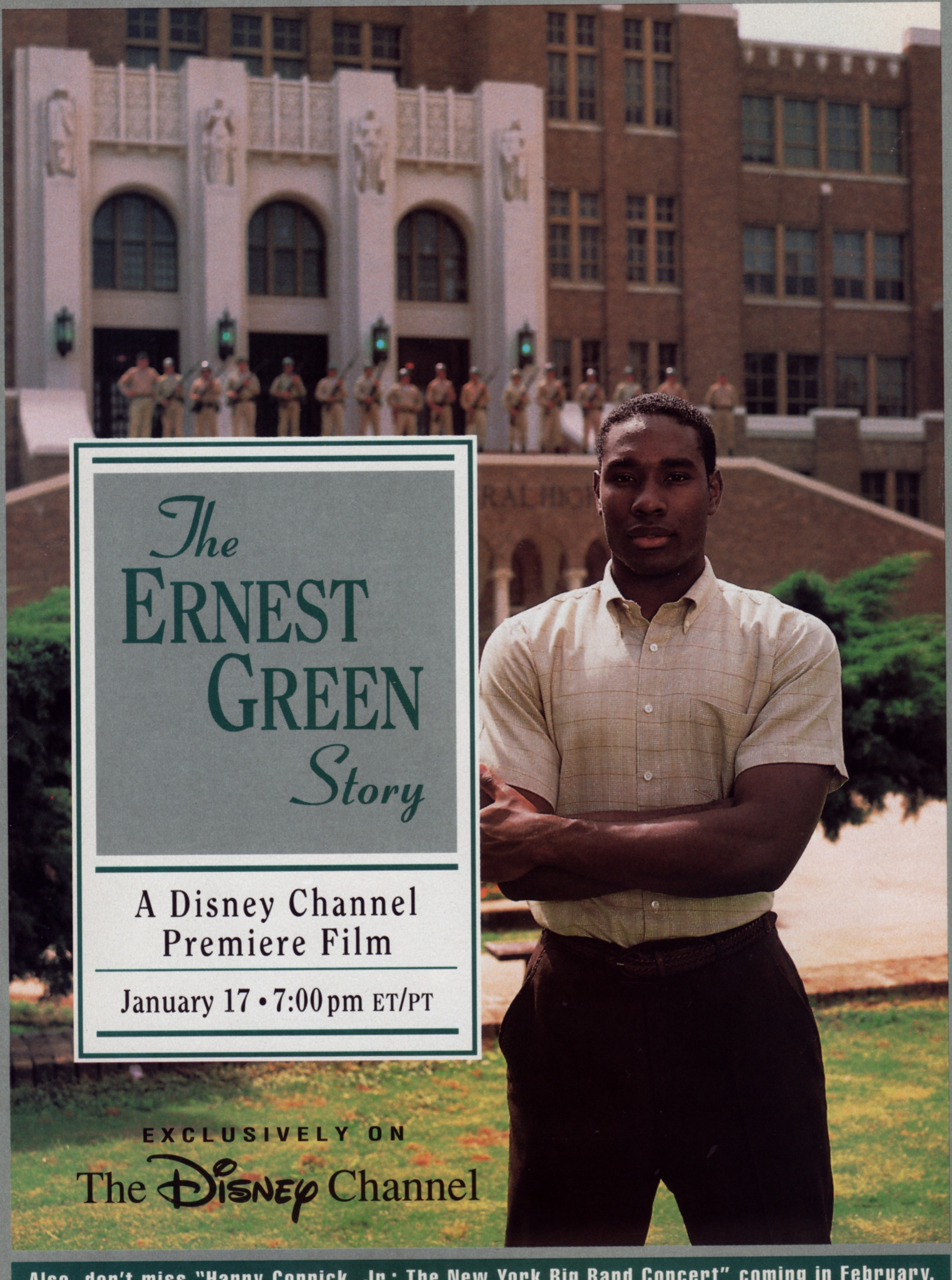

The ERNEST GREEN Story

A Disney Channel
Premiere Film

January 17 • 7:00 pm ET/PT

EXCLUSIVELY ON
The Disney Channel

Also, don't miss "Harry Connick, Jr.: The New York Big Band Concert" coming in February.

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